

Sample Copy.

# MUSICAL COURIER

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-fourth Year

Price 15 Cents

Subscription \$5.00

Foreign, \$6.25 Annually

VOL. LXVI—NO 15

NEW YORK, WEDNESDAY, APRIL 9, 1913

WHOLE NO. 1724



**CHARLOTTE NELSON-BRAILEY**  
Soprano

As Rosaura in the First English Production of "A Lovers' Quarrel"

# THE MUSICAL COURIER

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY,**  
Church, Concert and School Positions Secured.  
MRS. BABCOCK,  
CARNegie HALL, New York.  
Telephone: 2634 Columbus.

**ROSS DAVID,**  
New York: Carnegie Hall.  
Philadelphia: Baker Building, 1530 Chestnut St.

**M. F. BURT SCHOOL,**  
Sight-Singing, Ear-Training, Musical Stenography, Normal Courses in Public and Private School Music. Special coaching for church trials.  
New York School, 1202 Carnegie Hall.  
Address Brooklyn School, 48 Lefferts Place.

**SERGEI KLIBANSKY, Baritone**  
Vocal Teacher at the Inst. of Musical Art.  
Private Studio: New York.  
212 W. 59th St. Tel. 3399 Col.

**PAUL SAVAGE,**  
VOICE CULTURE.  
803 Carnegie Hall,  
New York.

**H. RAWLINS BAKER,**  
PIANOFORTE INSTRUCTION.  
212 West 59th St.  
Telephone, 3399 Columbus.

**MAX KNITEL-TREUMANN,**  
BARITONE.  
Voice Culture—Art of Singing.  
Studio, Carnegie Hall.  
Mail address: Fifth Ave., New Rochelle, N. Y.

**ADELE LAEIS BALDWIN,**  
CONTRALTO.  
Teacher of Singing and Lyric Diction.  
Tel. 5757 Columbus. 915 Carnegie Hall.

**HERMAN SPIELTER, Composer.**  
**JOSEPHINE SPIELTER, Soprano.**  
Instruction: Piano, Voice and Theory.  
516 WEST 180TH ST.

**E. PRESSON MILLER,**  
TEACHER OF SINGING.  
1013 Carnegie Hall.  
Telephone, 1350 Columbus.

**EUGENIE PAPPENHEIM,**  
THE CELEBRATED PRIMA DONNA.  
Voice Culture in All Its Branches.  
The Evelyn, 101 W. 78th St., New York City.  
Telephone: 7048 Schuyler.

**MARY HISSEM DE MOSS,**  
SOPRANO.  
106 W. 90th St. Phone, 3555 River.

**FLORENCE E. GALE,**  
SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
181 W. 70th St. Telephone, 5331 Columbus.

**HATTIE CLAPPER MORRIS,**  
TEACHER OF SINGING IN ALL BRANCHES.  
1730 Broadway, Cor. 53th St.  
Telephone, 4117 Columbus.

**FREDERICK E. BRISTOL,**  
TEACHER OF SINGING.  
No. 143 West 42d St., New York.

**ROBERT J. WINTERBOTTOM,**  
Organist and Choirmaster, St. Luke's Chapel,  
Trinity Parish, New York.  
ORGAN RECITALS—INSTRUCTION.  
The Earle, 103 Waverly Place.

**ZIEGLER INSTITUTE OF NORMAL SINGING.**  
MRS. ANNA E. ZIEGLER, Director.  
Met. Opera House Bldg., 1425 B'way, New York.  
Tel. 1274 Bryant.

**HENRIETTA SPEKE-SEELEY,**  
SOPRANO—TEACHER OF SINGING.  
1425 Broadway—Metropolitan Opera House.  
Residence, 2184 Bathgate Ave. Phone 3967 Tremont.

**MANFRED MALKIN,**  
PIANIST—INSTRUCTOR.  
31 West 124th St. Tel. 5024 Harlem.

**CLAUDE WARFORD,**  
TENOR.  
60 Washington Square South.  
Phone, 730 Spring.

**GRAND CONSERVATORY OF MUSIC,**  
113 West 84th St., New York. Tel. 4192 Schuyler.  
Special course for teachers and professionals.  
Degrees granted. Thorough course for beginners.  
Dr. B. Eberhard, Pres. (Thirty-ninth year.)

**HARRIET M. DWIGHT,**  
INSTRUCTION  
VOICE AND PIANO  
115 Carnegie Hall, Fri. and Sat.

**ELIZABETH K. PATTERSON,**  
SOPRANO. TEACHER OF SINGING.  
Studio: 257 West 104th Street.  
Phone, 8101 Riverside.

**JANET BULLOCK WILLIAMS,**  
TEACHER OF SINGING.  
122 Carnegie Hall.

**VICTOR BIART, PIANO VIRTUOSO.**  
Instruction. Advanced Interpretation. Repertory.  
Special cultivation of that vivid, flowing quality  
of tone which is the medium of musical expression.  
Studio Hall, 64 East 34th St., New York.  
Tel. 9424 Madison.

**SIGNOR FILOTEO GRECO,**  
THE ART OF SINGING.  
Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 4879 Murray Hill.

**JESSAMINE HARRISON-IRVINE,**  
Pianist—Accompanist. 864 Carnegie Hall.  
Instruction—Coaching. New York.  
Telephone, 1350 Columbus.

**LOUIS ARTHUR RUSSELL,**  
Metropolitan Schools of Musical Art.  
Carnegie Hall, New York and Newark, N. J.  
Tel. 4778 Columbus.

**A. RUSS PATTERSON,** ORGANIST, CONDUCTOR  
**IDELLE A. PATTERSON,** LYRIC SOPRANO  
Specialty, Voice Development and Diction.  
322 West 58th St. Tel. 748 Columbus.

**MORITZ E. SCHWARZ,**  
Ass't Organist, Trinity Church, New York.  
RECITALS AND INSTRUCTION.  
Address Trinity Church, New York.

**ADOLF GLOSE,**  
Concert Pianist, Piano Instruction. Coach for  
professional and advanced singers.  
Residence studio: 81 Morningside Ave., City.  
Phone, 2193-J Morningside.

**HENRY SCHRADIECK,**  
Formerly Prof. of Violin, Leipzig Conservatory.  
Head of Violin Dept., Amer. Institute of Applied  
Music, N. Y., and Combs Conservatory, Philadelphia.  
Residence studio, 535 Wash'n Ave., B'klyn.

**JOHN W. NICHOLS,**  
TENOR.  
330 W. 48th St., N. Y. C. Phone, 1434 Columbus.  
Management: A. Friedberg, 1425 Broadway.

**DUDLEY BUCK,**  
TEACHER OF SINGING  
New Aeolian Hall, 27 West 42nd St.,  
Phone, 7408 Bryant. New York.

**WILBUR A. LUYSER,**  
SIGHT SINGING.  
(Galin-Paria-Chevé Method.)  
Special preparations of church soloists. Normal  
course of school music. Vocal Instruction—Choral  
Direction.  
Address: Metropolitan Opera School, 1425 B'way.

**Miss EMMA THURSBY,**  
SOPRANO.  
Will receive a limited number of pupils.  
Residence, 34 Gramercy Park.  
Phone, 3187 Gramercy. New York City.

**BRUNO HUHN,**  
STYLE, DICTION, AND REPERTOIRE.  
Elementary and advanced vocal lessons.  
731 West 90th St., New York.  
Mr. Huhn will teach on Mondays during July  
and August.

**EARLE ALBERT WAYNE,**  
Concerts. PIANIST. Instruction.  
Choral Club Conductor. 1202 Carnegie Hall.

**GIUSEPPE CAMPANARI,**  
For 12 years leading baritone of the Metropolitan  
Opera House, will take a limited number of pupils  
this winter. Applicants to be seen by appoint-  
ment only.  
668 West End Avenue, near 92d St., New York.

**ELLEN ARENDRUP—SOPRANO.**  
**HOLGER BIRKEROD—BARITONE.**  
Concert Engagements  
Management: Annie Friedberg,  
1425 Broadway, New York.

**CLAUDE MAITLAND GRIFFITH**  
PIANO AND HARMONY INSTRUCTION.  
Monday and Thursday afternoons. Pouch Gallery,  
Brooklyn.  
133 Carnegie Hall, New York.  
Season opens second week in October.

**MR. CHARLES LEE TRACY,**  
PIANOFORTE INSTRUCTION.  
Certificated Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

**JOSEPH PIZZARELLO,**  
VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

**J. W. PARSON PRICE,**  
VOICE CULTURE AND ART OF SINGING.  
55 West 25th St., New York.  
"I can confidently state that Mr. Parson Price's  
knowledge of the voice, both male and female,  
and his style of singing, entitle him to a high  
rank among teachers."—MANUEL GARCIA.

**MRS. REGINA WATSON,**  
SPECIALTY. Repertoire work with Concert  
Pianists, and the training of teachers.  
2146 Lincoln Parkway West, Chicago, Ill.

**CORNELIE MEYSENHEYM,**  
DRAMATIC SOPRANO.  
Vocal Instruction.  
602 W. 137th St. Tel., 3160 Audubon.

**WILLIAM NELSON BURRITT,**  
VOICE SPECIALIST  
AND REPERTOIRE BUILDER.  
35 East 12d Street, near Madison Ave.  
Phone, 3098 Murray Hill.

**JACQUES RENARD,**  
SOLO CELLIST PROMINENT LONDON CONCERTS.  
57 West 83rd St., New York.  
Phone, 3600 Schuyler.

**WALTER L. BOGERT,**  
President of N. Y. State Music Teachers' Ass'n.  
TEACHER OF SINGING.  
Baritone. Lectures and Recitals.  
130 Claremont Ave., New York. Tel. 291 Morn'side.  
Tuesday and Friday, Aeolian Hall.

**F. W. RIESBERG,**  
INSTRUCTION—PIANO, ORGAN, HARMONY.  
With the "Musical Courier"; Sec'y Manuscript  
Society; Organist Central Baptist Church, New  
York. 439 Fifth Ave.; Tel. 4292 Murray Hill.  
Residence, Park Hill, Yonkers, N. Y.

**JESSIE DAVIS,**  
PIANIST.  
Concerts—Recitals—Lessons.  
Studio: 503 Huntington Chambers, Boston.

**CARL FIQUÉ,** PIANO  
**KATHERINE NOACK-FIQUÉ,**  
Dramatic Soprano.  
FIQUE MUSICAL INSTITUTE,  
128 DeKalb Avenue, Brooklyn.

**Miss GENEVIEVE BISBEE,**  
PIANIST—INSTRUCTION.  
—Leschetizky Method—  
Limited number of resident pupils received.  
38 East 60th St. Phone, 6109 Plaza.

**ANGEL AGNES CHOPOURIAN,**  
DRAMATIC SOPRANO.  
Oratorio—Concerts—Recitals—Instruction.  
864 Carnegie Hall.

**ALICE GARRIGUE MOTT,**  
ART OF SINGING.  
172 West 79th St., New York.

**ESPERANZA GARRIGUE,**  
ART OF SINGING.  
Heathcote Hall, 600 West 114th St., New York.  
Tel., 7814 Morningside.  
(Bet. Broadway and Riverside Drive.)

**ELLA MAY SMITH,**  
INSTRUCTION—PIANO, SINGING, MUSIC,  
HISTORY.  
HISTORICAL LECTURE RECITALS.  
Residence Studio: 60 Jefferson Ave., Columbus,  
Ohio. Telephone, Automatic, 2294.

**JAMES P. DUNN,**  
Composer and Organist, St. Patrick's Church, Jer-  
sey City. Instruction, Piano, Organ, Theory and  
Sight Singing. (Specialty Gregorian Chant and  
Catholic Church Music.) Phone 2867-W Bergen

**MME. EMMA E. DAMBMANN,**  
(MRS. HERMANN G. FRIEDMANN.)  
CONTRALTO.  
Vocal Instruction, Concerts.  
Residence Studio, Hotel Calumet.  
Phone: Columbus 1628. 340 West 57th St

**THE NEW YORK INSTITUTE FOR**  
**VIOLIN PLAYING, PIANO AND**  
**VOCAL CULTURE,** 230 East 62nd Street.  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**MARY T. WILLIAMSON,**  
SOLO PIANIST.  
Recitals, Concerts, Instruction.  
Leschetizky Method. 21 East 75th St.  
Phone, 1302 Lenox.

**MR. AND MRS. THEO. J. TOEDT,**  
VOCAL INSTRUCTION.  
Home Studio: 163 East 62d St., New York.

**VON DOENHOFF,**  
VOICE—HELEN. PIANO—ALBERT.  
1186 Madison Ave.  
Phone: 1332 Lenox.

**DANIEL VISANSKA, VIOLINIST.**  
Nine years of successful teaching and concertizing  
in Berlin. Will accept engagements and a limited  
number of pupils.  
Address: 37 West 127th St., New York.  
(In Philadelphia Mondays. Address 1821 Dia-  
mond St.)

**MARY PINNEY,**  
PIANIST.  
Studio, 418 Central Park West.  
Instruction. Tel. 4164 River.

**JEAN PAUL KÜRSTEINER,**  
Assistant to Teichmüller, Leipzig.  
COMPOSER AND TEACHER—PIANO AND THEORY.  
Studios, The Narragansett, Broadway and 94th St.  
Ogontz School, Philadelphia; Tel. 9500 River.  
Two Steinway Grands.

**Dr. EDOUARD BLITZ,**  
SCHOOL OF SIGHT SINGING.  
808 Carnegie Hall.  
Conductor Symphony Concerts.  
Summer address, Kursaal—Ostend, Belgium.

**MME. LISETTE JOSTY-HAMMOND,**  
Italian Enunciation Applied to Singing  
and Speaking in Modern Languages.  
Metropolitan Opera House Bldg.,  
1425 Broadway, New York.

**MARIE CROSS NEWHAUS,**  
VOICE CULTURE—REPERTOIRE AND DICTION.  
The Nevada, Broadway and 70th St.  
Tel. 684 Columbus.

**MILTONELLA BEARDSLEY,**  
PIANIST.  
Management, Antonia Sawyer.  
1425 Broadway, N. Y. City.  
143 Carnegie Hall, New York.

**HERBERT WILBER GREENE,**  
SCHOOL OF SINGING.  
701 Carnegie Hall.  
Caia Aarup Greene, Pianist.

**BANKS** PIANIST  
329 West 53rd St.,  
NEW YORK  
Phone 8823 Babylar

**BOWNE** SOPRANO  
38 East 37th St.  
Tel. 1834 Madison

**MARY WOODFIELD FOX**  
PIANIST  
THE WELSH-SUTOR MANAGEMENT  
10 South 18th Street • Philadelphia, Pa.

**MARIE LOUISE TODD**  
PIANIST  
TEACHER OF PIANO  
Studio: Carnegie Hall • New York

**MORTIMER WILSON**  
PHILADELPHIA  
Address, Balance of Season: Atlanta Philharmonic

**HAGGERTY-SNELL** Teacher of  
Vocal Music  
Voice Culture founded on common sense method  
which never fails to bring good results.  
Studio: Ivy Court, 210 West 107th St., New York.

**FREDERIKSEN**  
SOLO VIOLINIST  
Vocal Studios, 426 Fine Arts Bldg., Chicago, Ill.  
Residence Phone, Lincoln 7926

**L. BECKER** PIANIST AND  
TEACHER  
Studio: Aeolian Hall and  
Stolway Hall, New York

**AUGUST GEMÜNDER & SONS**  
Dealers in  
**REAL OLD VIOLINS**  
Send for our NEW CATALOG No. 3. Just published, with  
complete descriptions and illustrations; also ask for our  
other literature, which will guide you in the selection of  
Violins; also a copy of the VIOLIN WORLD, ALL FREE.  
43 EAST 23d STREET, NEW YORK

**HULSMANN**  
TRIO  
Marie, Helen, Constance.  
Classical and Popular Vocal and  
Piano selections for Concert  
Recitals—Musicals.  
Address: T. ANTOINETTE WARD,  
Van Dyck Studios, 8th Ave.  
at 56th St. Tel. Columbus 9630.

**Mme. Hildegard Hoffmann**  
Oratorio and Solo Recitals with  
**Mr. HENRY HOLDEN**  
Recitals and Piano  
Instruction  
Soloist with New York Philharmonic  
and Boston Symphony Orchestra, etc.  
STUDIO: Steinway Hall  
Address, 144 East 150th Street New York City

**Mrs. MORRILL**  
Laura E.  
SCIENTIFIC VOICE CULTURE  
Some prominent pupils: Lilla Snelling, Metro-  
politan Opera; Winifred Mason, soloist, First  
Church Christ Scientist, Brooklyn; Henry Taylor,  
tenor, formerly Savage Opera Co. and Aborn  
Opera Co., now with "Naughty Marietta" Co.;  
(Anna Lee Smith, soprano; Clarence C. Bawden,  
tenor; Russell Bliss, bass, all at Church of the  
Disciples), W. 81st St., New York; Mabel Pickard,  
Toronto, and others on application.  
STUDIO: Aeolian Hall, 29 West 42nd St., New York

**PAULINE MEYER** Pianist  
Ext. Manager, Harry Culbertson, Fine Arts Bldg., Chicago  
Personal address, 3146 Vernon Ave

**CHAPMAN GOOLD** SOPRANO  
Address: 2314 Broadway New York  
Telephone 4870 Babylar

**SWEET**  
Teacher of George Fergusson, Berlin; King  
Clark, Paris; Dr. Carl Dufft, N. Y.; Geo. Dixon,  
Toronto; Shannan Cumming, Katherine Blood-  
good, Florence Mulford, Viola Gillette, Maude  
Herr, Jeannette Fernandez, Edith Miller.  
Special Operatic Training (including Action)

**VIRGIL** PIANO  
CONSERVATORY  
UNSURPASSED ADVANTAGES  
Catalog  
Mrs. A. M. VIRGIL, Director  
43 West 76th Street • • • • • New York

**SUE HARVARD, Soprano**  
Soloist Christ Methodist Episcopal Church  
814 St. James Street, Pittsburg, Pa.

**DUNNING SYSTEM** OF IMPROVED MUSIC  
STUDY FOR BEGINNERS.  
Send for information and booklets of indorse-  
ments. Mrs. Carrie Louise Dunning, 11 West  
36th St., New York City. Western address:  
Portland, Ore.

**SHARP-HERDIEN**  
SOPRANO  
8182 Kenmore Avenue • Chicago, Ill.

**THE BEETHOVEN TRIO**  
M. Jeanette London Otto B. Roschberg Carl Broecker  
Piano Violin Cello  
For Date Address, M. J. LOUDON, Mgr.  
629 Fine Arts Building, CHICAGO, ILL.

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago.

**Louise St. John WESTERVELT**  
SOPRANO  
Concerts, Oratorios, Recitals.  
1255 N. State St. Chicago.

**DE VOE BOYCE**  
PIANIST-TEACHER  
609A Woodland Park, Chicago, Ill.  
Management Briggs Musical Bureau Phone Douglas 348

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building • • • Chicago

**CLARENCE DICKINSON**  
CONCERT ORGANIST  
Organist and Organmaster Brick Presbyterian Church, Conductor  
Wendelsohn Old Club 412 FIFTH AVENUE, NEW YORK CITY

**CONRADI** PIANIST  
TEACHING IN BERLIN  
(Steinway Hall) June to October

**VIOLINIST**  
2502 North 17th Street, Philadelphia, Pa.  
**DUBINSKY**

**Walther KIRSCHBAUM**  
Director Piano Department  
Columbian Conservatory, Toronto

**CAROLINE HUDSON-**  
**ALEXANDER**  
SOPRANO  
Soloist Plymouth Church, Brooklyn  
Management: LOUDON CHARLTON  
Carnegie Hall, New York

**T. Carl WHITMER**  
COMPOSITION • PIANO • ORGAN  
8429 WALNUT STREET PITTSBURGH, PA.  
and Pennsylvania College for Women

**Ernest KROEGER**  
Director KROEGER SCHOOL of MUSIC  
Pianoforte Recitals and Lecture Recitals  
Musical Art Building • • • ST. LOUIS, MO.

**MRS. STACEY WILLIAMS**  
ARTISTIC SINGING  
Specialization of Tone Production  
406 KIMBALL HALL • • • CHICAGO

**TENOR—COMPOSER**  
"Two Roses" "Ah, Love, but a Day"  
"Forever and a Day" "Maidens Yea and Nay"  
Hallett Gilberts, Hotel Flinders, 133 W. 47th St., Tel. 9870 Bryant

**PAULINE MEYER** Pianist  
Ext. Manager, Harry Culbertson, Fine Arts Bldg., Chicago  
Personal address, 3146 Vernon Ave

**CHAPMAN GOOLD** SOPRANO  
Address: 2314 Broadway New York  
Telephone 4870 Babylar

**SWEET**  
Teacher of George Fergusson, Berlin; King  
Clark, Paris; Dr. Carl Dufft, N. Y.; Geo. Dixon,  
Toronto; Shannan Cumming, Katherine Blood-  
good, Florence Mulford, Viola Gillette, Maude  
Herr, Jeannette Fernandez, Edith Miller.  
Special Operatic Training (including Action)

**VIRGIL** PIANO  
CONSERVATORY  
UNSURPASSED ADVANTAGES  
Catalog  
Mrs. A. M. VIRGIL, Director  
43 West 76th Street • • • • • New York

**LULU DOWNING** English Folk Song  
"I LOVE MY JEAN"  
FOR SALE: Principal Music Dealers or Music Art Shop  
505 Fine Arts Building Chicago, Ill.

**FRANK WALLER**, Opera  
Coach  
Assistant Conductor Boston Opera Co.  
Boston • • • Mass.

**JOHN B. MILLER**, TENOR  
634 Michigan Avenue, Chicago, Ill.

**LEONTINE DE ANNA**  
CONTRALTO, OF BERLIN  
Hotel Edicott, 31st St. and Columbus Ave., New York

**LUTIGER GANNON**  
CONTRALTO  
Under the Exclusive Management of  
Gertrude O'Hanlon, Cable Bldg., Chicago.

**ACCOMPANIST FOR ARTISTS**  
**PAUL GUNDLACH**  
349 West 104th Street Phone, Riverside 8924

**Katharine HOFFMANN** Accompanist  
WITH SCHUMANN-HEINE TOUR  
Home Address: ST. PAUL

**MARIE KAISER**  
SOPRANO  
Management, Walter Anderson  
171 W. 67th St., New York Phone 288 Columbus

**THEODORA STURKOW**  
**RYDER** Pianist  
4715 Lake Avenue, Chicago, Ill.

**PLUMB** Contralto,  
Oratorio,  
Recitals,  
Concerts  
Address: 4173 Lake Ave., Chicago Phone, Oakland 3248  
Exclusive Management: HARRY CULBERTSON  
Fine Arts Building, Chicago, Ill.

**BONCI** Says:  
"In examining a student's voice, and finding it  
at fault, I always suggest to him to consult  
MADAME VALERI. There is no voice defect  
that can escape her notice, and that cannot be  
corrected by her ability, tremolo included, when  
bad training has not gone so far as to cause loose-  
ness in the vocal chords."  
The Rockingham, 1748 Broadway

**MARCEL CHAILLEY**, Violinist  
Mme. Chailley-Richez, Pianist  
20 Rue Chaligny, Paris

**Mme. E. B. de SERRANO**  
Teacher of Olive Fromstad, Mme. Charlotte Macoude,  
Lucille Marcel, Caroline Mahr-Hardy  
VOICE CULTURE, REPERTOIRE  
490 West 57th St., Tel. 6841 Columbus New York

**Grace Kerns**  
SOPRANO  
St. Bartholomew's Church, New York  
Management: WALTER ANDERSON,  
171 W. 67th St., New York Phone 288 Columbus

**Louis KOEMMENICH**  
Conductor N. Y. Oratorio Society  
Artistic Singing—Coaching  
AEOLIAN HALL 29 West 42d Street  
STUDIO: 1036-37 New York City  
Tel., Bryant 5826

**ALICE HUTCHINS BAKER**  
Pianist—Instruction  
Again in America after an absence of four years  
in Vienna. Professional engagements and a limited  
number of serious pupils accepted.  
Studio 403 Carnegie Hall  
Appointments Wed. and Sat. from 2 to 5.  
Residence 65 W. 50th St., New York

**MURPHY** TENOR  
METROPOLITAN OPERA CO.  
For concert engagements apply to  
THE WOLFSON MUSICAL BUREAU  
1 West 54th St., New York

**VICTOR HARRIS**  
TEACHER OF SINGING IN ALL ITS BRANCHES

**RAGNA LINNÉ** Kimball Hall  
Chicago

**BARONESS LITTA von ELSNER**  
Vocal Instruction  
562 Park Avenue, New York Phone, 5792 Plaza

**ARTHUR DUNHAM**  
CONDUCTOR  
SINAI ORCHESTRAL CONCERTS

**N. V. PEAVEY**  
Concert Pianist and Teacher and Coach  
99 Euclid Avenue • Brooklyn, N. Y.  
and 18 West 36th Street • New York

**Clarence EIDAM** Pianist  
Ninth Floor, Auditorium Building • CHICAGO

**KRIENS** Composer  
Violinist  
345 West 70th St.  
Tel., Columbus 2223

**S. WESLEY SEARS**,  
St. James Church,  
22d and Walnut Sts., Philadelphia.  
ORGAN RECITALS. INSTRUCTION.

**ALEXANDER ZUKOWSKY**  
Asst. Concert Master and Soloist Thomas Orchestra  
Piano accepted. 627 FINE ARTS BLDG., CHICAGO, ILL.

**SALZEDO** Solo Harp Metro-  
politan Opera Or-  
chestra.  
Management: F. O.  
REHARD, 210 West  
78th St., New York

**VITTORIO CARPI**  
VOCAL TEACHER IN FOUR LANGUAGES  
Florence, Via del Conti 7

**MAX JACOBS**  
VIOLINIST  
Concerts, Musicals, Instruction  
The Max Jacobs String Quartet  
STUDIO: 18 W. 81st Street, New York  
Tel. 6844 River

**RARE OLD VIOLINS**  
FROM \$50. UP  
**JOHN MARKERT & CO.**  
33 West 8th St., N.Y.

**BERGEY**  
Chicago Opera School  
Fine Arts Bldg., Chicago, Ill.

**Rare Old Violins**  
"Espe" Italian Gut Strings,  
durable and pure-tone, \$1  
per 15 lengths, E, A or D.  
Finest pure-silver polished  
"G" strings 75c. each  
High-grade Repairing  
SEND FOR CATALOGUE  
**S. PFEIFFER**  
Dept. K. 1366-70 BROADWAY, NEW YORK CITY

**WALTER EARNEST**  
TENOR  
Pittsburg

**THAL** Pianist  
620 Addison Ave., Chicago

**FRIEDBERG**  
Exclusive representative Concert Dir. Leon-  
ard, Berlin, Mgr. distinguished artists.  
1435 B'way. Phone, 1274 Bryant.

**MURPHY** TENOR  
METROPOLITAN OPERA CO.  
For concert engagements apply to  
THE WOLFSON MUSICAL BUREAU  
1 West 54th St., New York

**VICTOR HARRIS**  
TEACHER OF SINGING IN ALL ITS BRANCHES

**RAGNA LINNÉ** Kimball Hall  
Chicago

## The H. P. NELSON PIANO

*The Highest Quality  
for the Money*

**The H. P. Nelson Company**  
CHICAGO

**The EVERETT PIANO.** One of the three  
Great Pianos of  
the World

**THE JOHN CHURCH COMPANY**

CINCINNATI NEW YORK CHICAGO  
Owners of THE EVERETT PIANO COMPANY, Boston

## THE GRAM-RICHTSTEIG PIANO

IS ESPECIALLY SUITED TO STUDIO WORK BECAUSE OF ITS  
**Steel Angle Rail Action (Patented.)**

which insures a perfectly regulated action under any and all atmospheric conditions. Studio and classroom pianos undergo a severe test. An ordinary action becomes defective within a short time. The Gram-Richtsteig Steel Angle Rail Action, equipped with Metal Flanges, cannot get out of regulation. Hundreds of these remarkable pianos are now in use by musicians. Let us send you descriptive literature free. The Gram-Richtsteig is an artistic piano in every sense of the word.

**GRAM-RICHTSTEIG PIANO CO., Milwaukee, Wis.**

CINCINNATI CONSERVATORY OF MUSIC, ESTABLISHED 1867.

Miss Clara Baur, Directress.



Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the leading Musicians and Artists of today. **Elocution MUSIC Languages** Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.

MISS CLARA BAUR  
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

## AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd., Chicago

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Scianti.  
Singing—Karlton Hackett, Ragna Linne, Edward Clarke, Jennie F. W. Johnson, John T. Read, Marie Sidenius Zendt.  
Organ—Wilhelm Middelshulte.

Violin—Herbert Butler, Adolf Weidig.  
Theory—A. Weidig, Arthur Olaf Anderson.  
Public School Music—O. E. Robinson.  
Dramatic Art—Francesa Donovan.  
JOHN J. HATTSTAEDT, President.  
Catalogue mailed free.

**MAXIMILIAN  
PILZER**

VIOLINIST  
Direction: ANTONIO SAWYER  
1425 Broadway New York

**MARGARET KEYES**

CONTRALTO  
CONCERT, ORATORIO and RECITALS  
Management, THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York  
Personal Address, 3489 Broadway Phone, 4848 River

For correct tone values—  
The Conover Piano.

Send for Catalog

*The Cable Company.*

Manufacturers

*Chicago*

## Myrtle ELVYN

**Renowned American  
PIANISTE**

Now Booking for American Tour 1913-1914

Concert Direction, M. H. HANSON  
437 Fifth Ave., New York

**KIMBALL PIANO USED**

## NEW YORK CONSERVATORY OF NORTHERN MUSIC

INGA HOEGSBRO, Director—Head of Piano Department

Holger Birkerod, Eminent Danish Baritone, Head of Voice Department  
Lillian Concord Jonnsen, Rhythmical Breathing, Dramatic Art and Plastic

STUDIOS: 276 MADISON AVE., NEW YORK

**CHARLES WAKEFIELD CADMAN** Composer-  
Pianist

In Joint Concert and Recital with World-Famed Singers  
Playing His Own Compositions: also an American Indian Music-Talk  
Management: R. E. JOHNSTON CHAS. L. WAGNER, Associate Manager  
Commercial Trust Building, 1491 Broadway, cor. 41st Street, New York City

## VIRGIL SCHOOL OF MUSIC Five Weeks Summer Session

Conducted by Mr. and Mrs. A. K. Virgil, beginning Sat., June 28th.

For Prospectus address: A. K. VIRGIL, 1205 Cameron Bldg., Cor. of 34th Street and Madison Ave., New York

**Herbert MILLER Baritone**  
Exclusive Management  
HARRY CULBERTSON, Fine Arts Bldg., Chicago

**WASSILI LEPS**  
CONDUCTOR

Philadelphia, :: :: Pa.

**WILLIAM J. FALK**

Assistant to Mr. OSCAR SARGENT  
TEACHER OF SINGING  
Interpretation and Artistic Finish  
Phone, 488; LEXUS 124 East 92d St., New York

**SIBYL SAMMIS MacDERMID**  
SOPRANO

Exclusive Management: Alma Voedisch  
PUPILS ACCEPTED, Fine Arts Bldg., Chicago

**THE STERNBERG**

SCHOOL OF MUSIC, Inc.

Fuller Building, to South 18th St., Philadelphia

**DAN BEDDOE TENOR**

Season 1912-1913 in America  
Under the Exclusive Management of R. E. JOHNSTON

# B E R L I N

Jenaer St., 27,  
Berlin W., March 21, 1913.

It is refreshing, in these days of musical anarchism, to witness a success such as a program of Orlando di Lasso's compositions achieved here last Wednesday. If the many modern composers whose works have been so indifferently received here during the winter could have been present, they must have had forced upon them the conviction that their work is in vain, after all, as far as contemporaneous success is concerned, and that the hue and cry of "back to the classics" that now is being raised is by no means an idle one. Rarely have the walls of the venerable Singakademie resounded with such spontaneous, prolonged and enthusiastic applause. No modern music creator of our day has had such an ovation. The concert was given by the Madrigal Choir of the Institution for Ecclesiastical Music of the Royal Academy and was under the auspices of the local branch of the International Music Society. The clock was put back more than 300 years (Di Lasso died in 1594) at the Singakademie on Wednesday, and what was offered there was art in the pure and exalted form, and each listener carried home with him a deep and lasting impression. The conductor, Carl Thiel, has made a specialty of old works for a capella chorus, and he is unrivaled in his interpretations of this particular branch of musical art. He has an instinctive feeling for the grand and simple style so necessary for an adequate rendition of music of this kind, and his readings are replete with poetry, deep feeling and passion. The Royal Madrigal à Capella Chorus is an institution of the first rank, and after the enormous success of last Wednesday the question has been raised on all sides why Berlin does not have an opportunity to hear this wonderful body of singers more often. This was the program in full:

Kyrie, Sanctus, Benedictus and Agnus Dei, from the mass, Octavi Toni, for four voices.

#### Three motets—

Timor et tremor, for six voices.  
Miserere mei, Domine, for four voices.  
Confitebor tibi, Domine, for six voices.

#### Three songs—

Baur, was trägt im Sacke? for four voices.  
Ich liebe dich, for four voices.  
Echollied, for two voices.

#### Three madrigals—

Ständchen, for four voices.  
Andite nova, for four voices.  
Dialogue, Nun grüss dich Gott, for two voices.

One of the most effective numbers was the "Miserere," a composition of remarkable depth and tonal beauty. The

Eugen d'Albert and Willy Burmester joined forces and played a program of sonatas that will live long in the memories of those who were so fortunate as to hear it. The program comprised two sonatas each by Brahms and Beethoven, the former composer being represented by the G major and A major, and the latter by the G major, op. 30, No. 3, and the "Kreutzer" sonatas. That two such illustrious names should exert a great drawing power was to be expected, but I do not remember to have seen the Philharmonie so filled to overflowing as on this occasion. The celebrated artists were both in exceptionally good form. D'Albert is wonderful as an ensemble player. He took the lead right royally when his part demanded it, but, on the



THE HAMBURG OPERA HOUSE.

other hand, he subdued himself and accompanied, as but few living pianists can, when the violinist had the theme. He never pounded and never drowned out his partner, yet he played with the same vitality, enthusiasm and fire that we are accustomed to from him. Burmester played on a magnificent "Strad" that he has just purchased, an instrument possessing a wonderful tone and remarkable ease of response. The famous violinist was at his best throughout the evening. He has never been heard here to greater advantage in sonatas. Indeed, Berlin has rarely witnessed such homogeneous, thoroughly refined, musical and spontaneous ensemble playing. The one artist seemed to inspire the other, and it was of itself an inspiration to hear them play together. Their success, of course, was enormous. There must have been at least twenty recalls at the conclusion of the program. Superb in every respect was their performance of the Brahms A major sonata, while I do not remember ever to have heard a more satisfying rendition of the well worn "Kreutzer" sonata than on this evening.

\*\*\*

The staging of "Aida" at the Hamburg Opera by the new director, Loewenfeld, has been widely commented on, being considered most faithful to the costumes and scenery of the time of the Pharaohs. The staging was effected under the personal supervision of a famous Egyptologist. Last Saturday I attended a performance of "Aida" at Hamburg, and I must confess that I found both the stage settings and the costumes, in their severe simplicity and primitiveness, very dreary and monotonous in comparison with the gorgeous setting of the opera that we are accustomed to at the Royal Opera House in Berlin. After all is it an advantage to have an absolutely faithful scenic reproduction of the times? And how does this idea fit in with the modern music of Verdi? In my opinion it is not desirable to have an absolutely correct historical setting of an opera, because that is generally incongruous with regard to the rest of the entire scheme. The stage, after all, is a place of illusions; the public goes to opera to be entertained and to the average lover of operatic music the gorgeous mise en scene of the Berlin Royal Opera, which, after all, is thoroughly Egyptian in character although so much more opulent, affords greater pleasure and entertainment than the gloomy severity of the strictly historical Hamburg presentation.

\*\*\*

Ottlie Metzger as Amneris loomed up as the great feature of the Hamburg performance. We have no such Amneris in Berlin; indeed, there is no such Amneris anywhere else in Germany, she now being justly considered unique in this role as well as in other roles, for she is the best operatic contralto of the day in the Fatherland. Her singing of the part of the king's daughter was a revelation. Her rich, powerful, warm, penetrating, vibrant tones went to the heart, and her acting, which is full of life, character, contrast and passion, carried conviction. Both vocally and histrionically it was the finest interpretation of the part I ever heard. Madame Metzger is said to be equally good in a number of other leading contralto roles. She certainly deserves her reputation as the most important artist of the Hamburg personnel, and one is not surprised, after hearing her in "Aida," that the announcement that she is to sing is synonymous with sold out houses. A warm word of

praise is also due Madame Metzger's husband, Mr. Lattermann, who took the part of the priest, Ramphis. Lattermann possesses a bass voice of great power, sonority and unusual range. He compasses nearly three octaves, and is in this respect quite remarkable. He is also a singer who combines musical intelligence with temperament. His technical control over his powerful organ is also noteworthy, he being that singer so rarely—a basso profundo possessing mobility of execution. The title role was in the hands of Sophie Wolf, a guest from Cologne. Her voice is agreeable in quality, but it was uneven and unsteady, and as her acting, too, was tame in comparison with that of Metzger, she was, on the whole, disappointing. Pennarini, whose name is known in America through his tour with Savage, was an admirable Rhadames and gave complete satisfaction both in the way he handled his brilliant tenor voice and the way he disposed of the part histrionically.

\*\*\*

The program of the fourth of the new series of "Modern Symphony" concerts, inaugurated by the Concert-Director Emil Gutmann, under the leadership of Iwan Frobbe, was devoted entirely to compositions by Busoni. Some of these had been heard here before, as the "Berceuse Elegiaque" and the "Lustspiel" overture; but a violin concerto and a symphonic tone poem, op. 32-A, and an orchestral suite, op. 34-A, were new to Berlin. The violin concerto is comparatively simple in structure and thematic contents; it is written with due appreciation of the possibilities and limitations of the solo instrument, and it is discreetly and effectively instrumented. It is grateful for the performer and was received with much warmth. It received an admirable rendition at the hands of Joseph Szigeti, the Hungarian violinist. In his symphonic works Busoni presents more problems. They abound in remarkable and highly individual tonal combinations—combinations that now offend the ear and then again delight it with their ethereal beauty. Esprit and great individuality of treatment are always revealed. We have here the expression of one of the most remarkable musical intellects of our day. But there is more than intellect; there is also deep poetic feeling in some of Busoni's compositions. Who could listen to his berceuse, "The Cradle Song of a Man at the Coffin of His Mother," without being convinced that Busoni is capable of deep poetic feeling? The compositions were not given an ideal performance under Frobbe, but there were redeeming moments in his direction of the Blüthner Orchestra.

\*\*\*

Guy Bevier Williams, the American composer-pianist, made his Berlin debut in a recital at Bechstein Hall on Tuesday, when he had the assistance of Mrs. Bessie Williams, soprano, and Hugo Kortschak, violin. This concert marked the first public performance in Berlin of Williams' sonata for violin and piano, op. 5. It is written in a pleasing, melodious vein, and the scherzo, in particular, reveals pronounced physiognomy. It is a charming movement and proves that Williams is capable of writing



OTTILIE METZGER.

Of the Hamburg Opera, now the leading operatic contralto of Germany.

entire audience was visibly moved by the magnificent rendition of this piece. The "Echo Song" is exceedingly difficult and revealed the high degree of technical skill of the choir; but the "Echo Song" is not only difficult, it is a work abounding in esprit, humor and emotion; it is a remarkable illustration of the versatility of Orlando di Lasso. For the modern composer this concert was really a discouraging sign, but for the audience—and a most intelligent and musical audience it was—it was a thing of joy.



THEODOR LATTERMANN,  
Of the Hamburg Opera, as Ramphis.

beautiful and individual music. The other three movements, while not so original, are nevertheless grateful and always euphonious. A group of five lieder by the concert giver were also of interest. They contain good ideas, they lie well for the voice and are embellished by beautiful and often brilliant accompaniments. Williams and Kortschak gave an admirable rendition of the sonata, while Mrs. Williams in the lieder revealed a sweet, sympathetic

soprano voice and an intelligent and soulful delivery. It was as a pianist that Mr. Williams took up the greater part of the program. He was heard in Bach's chromatic fantasy and fugue, Schumann's symphonic etudes, and groups by Chopin and Liszt. A trifle nervous at the start, he warmed up as the evening wore on and by the time he had arrived at the Chopin and Liszt groups he was in fine fettle. His rendition of the big "Revolutionary" study in C minor was imposing; it was a performance thoroughly in keeping with the character of this number. The C sharp minor etude also and the A flat polonaise were given most praiseworthy readings. The two Liszt studies in D flat and F minor revealed his finished technic as well as his lovely singing tone, and in the second rhapsody, which brought the program to a close, the pianist demonstrated that he is also thoroughly at home in the virtuoso style of playing. There is a happy mingling of sentiment and poetry in Williams' playing; there is much of the lyric element in his artistic makeup, but he can also rise to the heroic when the occasion demands it, as was shown in the C minor etude and in the polonaise of Chopin. Mr. Williams was enthusiastically applauded and encored.

\*\*\*

A remarkable growth in the artistic stature of Vida Llewellyn has taken place since she was last heard here a year ago. An artist who has such a capacity for growth as this young Chicago pianist revealed at her recital on Monday is justified in entertaining high hopes for the future. Her program was a comprehensive and exacting one. It comprised the Bach-Tausig toccata and fugue in D minor; Beethoven's C minor sonata, op. 111; the Schumann "Carneval," the Chopin F minor ballade, Hugo Kaun's new suite for piano in four movements, entitled "Pierrot and Columbine," and Liszt's tenth rhapsody. Miss Llewellyn played the Bach number with breadth and vigor, and her reading of the Beethoven sonata justifies the prophecy that this young artist will some day sound the heights and depths of the great human emotions in

which this work is so rich. It is not an easy task to play this opus 111 in Berlin, for it is hallowed by many a great and traditional performance. Miss Llewellyn gave a refined, intelligent and feeling exposition of the well worn Schumann "Carneval," and she revealed herself thoroughly en rapport with the Kaun number, which has certain features in common with the "Carneval." In the Chopin and Liszt works she was also admirable. Trained in an excellent school, that of Victor Heinze, Miss Llewellyn's technic is thoroughly reliable. Her filigree work and the many delicate episodes of the "Carneval" were most praiseworthy. Her tone was full and round and agreeable to the ear. There is a note of great sincerity in the young lady's playing and no less sincere was the applause that was showered upon her.

\*\*\*

A successful joint concert was given by Mariska Aldrich, vocalist, and Elsie Playfair, violinist, who appeared at Beethoven Hall, with the assistance of the Philharmonic Orchestra, under Hildebrandt. Miss Aldrich, in the Beethoven aria, "Ah, perfido," revealed a beautiful and voluminous soprano voice, which she has under excellent control. She sings with a great deal of temperament. Miss Playfair was heard in the Brahms concerto and in Saint-Saëns' "Havanaise," and made an excellent impression in both works, as I am informed.

\*\*\*

Adele Aus der Ohe, as my assistant writes, was heard in her second piano recital of the season on Saturday evening, in Harmonium Saal. She set a big task for herself in presenting a program made up of the Chopin B flat minor and the Beethoven "Appassionata" sonatas, the Schumann C major fantasy and her own suite in B minor, but Fräulein Aus der Ohe is an artist of such remarkable powers that she is capable not only of holding the attention, but also of keeping up the enthusiasm of her audience in a program of the most serious order. The virility and intellectuality she displays are of a masculine type, but, on the other hand, her feminine nature asserts itself in the delicacy and grace, the exquisite finish of detail and

the sensitive understanding revealed in her playing. Her Chopin was wonderfully poetic, her Beethoven heroic and commanding, her Schumann passionate and thoughtful by turns. And in her own delightful suite she was spontaneous and charming. In response to the many recalls at the close of the program she added the Liszt "Love's Dream," in A flat, which she rendered with deep feeling.

\*\*\*

George Riecks, piano, and Marie Deutscher, violin, made their debut before a Berlin audience Sunday in a recital at Schiedmayer-Manthey Hall, when they were very cordially received. Mr. Riecks displayed a very musical and sympathetic nature in works by Chopin, Sgambati, Schubert-Liszt, Liszt and Sauer. Of pronounced poetic and intellectual gifts, this young American is further equipped with a good tone and reliable technic. He has only recently come to Berlin to perfect himself, having studied for some years under Jeannette Durno in Chicago. He is now working under Howard Wells and promises much for the future. Marie Deutscher, a pupil of Theodore Spiering, revealed excellent qualities in the Nardini E minor concerto and in the Tartini-Kreisler andante and variations, chief among which were a warm, vibrant tone, a facile technic and genuine feeling.

\*\*\*

Lester Donahue, a promising young American pianist, made his debut at Beethoven Hall in a recital on Sunday evening. Mr. Donahue, who has been pursuing his studies here with Lhevinne, possesses, as I am informed, an agreeable, well modulated tone and technical facility and proficiency of a superior order. He also reveals good musical judgment and his readings are by no means lacking in the emotional element. His performance of MacDowell's "Sonata Tragica," which has been heard here several times this season, quite recently by no less an artist than Katharine Goodson, was characterized by dignified conception and artistic delivery. His program also included the Liszt-Mendelssohn "Wedding March" and "Elfenreigen," also a Liszt etude, Beethoven's F minor sonata, op. 90, and several Chopin numbers, and he is said to have given an excellent account of all these compositions. Mr. Donahue takes his art seriously and his success at this initial Berlin appearance justifies bright hopes for his future.

\*\*\*

Christian Sinding, who has been in Berlin for the past two months, has completed his opera, "The Holy Mountain," the premiere of which will probably occur on one of the German stages next season. Hitherto the celebrated Norwegian composer has been interested chiefly in absolute music. This is his first attempt at writing a music drama and the performance of "The Holy Mountain" will be awaited with keen interest.

\*\*\*

The sudden death of Erich J. Wolff, the news of which has just come to us by cable, is one of the saddest and most tragic events of the season. The passing of this gifted artist will leave vacant in the musical life of Germany a niche that it will be very difficult to fill. For Erich Wolff was not only one of the two or three supreme accompanists of our day, but also he was a composer of noteworthy attainments and still greater promise, because he wrote melodically and at the same time in a modern spirit. He was personally universally beloved because of his genial disposition. Many a well known vocal artist on this side will lose in him both a worthy partner and a sincere friend.

\*\*\*

Paisiello's "Barber of Seville" is to be brought out here at the Kurfürsten Opera early in April. It will be given in Italian and the title role will be in the hands of Francisco d'Andrade, who is one of the finest Figaros of the Rossini setting of our day. Paisiello's treatment of the same situation antedates that of Rossini. Paisiello died in 1816, the year that Rossini's masterpiece first saw the footlights.

\*\*\*

The autograph manuscript of an unpublished and unknown quartet by Mozart is to be sold here at auction the end of this month. It is an incomplete work and consists of only seventy-two measures of a string quartet in C major. Its authenticity is beyond question.

ARTHUR M. ABELL.

#### Beebe and Kéfer Play Sonatas.

On the afternoon of April 1, Carolyn Beebe, pianist, and Paul Kéfer, cellist, combined their arts and instruments in a recital of sonatas at the Lyceum Theater, New York. These delightful artists gave charming and masterly interpretations of three sonatas from the contrasting schools of Beethoven, Brahms and Boellmann.

Mr. Kéfer played with rare sweetness and clarity of tone and Miss Beebe's faultless technic and velvety touch won her audience from the first number.

The program follows:

Sonata in G minor, op. 5, No. 2.....Beethoven  
Sonata in F major, op. 99.....Brahms  
Sonata in A minor, op. 40.....Boellmann

**HERMANN KLUM** MUNICH  
Concert Pianist and Teacher.  
"Leschetizky method"  
94 KAULBACH STR.

**VIDA LLEWELLYN**  
CONCERT PIANISTE  
In Europe Whole Season 1912-13

Address, Reppenburg St. 3, Berlin, W.  
1820, First National Bank Building, Chicago

**HOWARD WELLS**

PIANIST AND TEACHER  
Authorized representative of  
**LESCHETIZKY**  
KUPSTEINER, ST. 6 BERLIN W., GERMANY

**Mrs. E. Potter-Frissell** announces her engagement  
as teacher of the  
**Leschetizky Method**

In the Hochschule of the DRESDENER MUSIK-SCHULE. Offers unique opportunity for this famous method, in connection with highest advantages in one of the most important schools of Germany. Teachers of high reputation: Orchestral (Reinhold Bender) and Ensemble playing (Prof. Paul Juon). Harmony, Theory, Composition Analysis, History, etc. Artistic Direction Louis Nicolson, Prof. R. L. Schneider, Konzertmeister Edgar Wollgast, Prof. Paul Juon, etc. Circulars, Press Notices of Mrs. Potter-Frissell at the Schulkasse Neumarkt a Dresden A. Private Address Eisenackstr. 16-17. Concertist pupils of Mrs. Frissell: Mme. Desso Nemes, Florence Schinkel, Lucretia Biery Jones, Anna Robertson, Ethel Glade, etc.

**King Clark Studios**

Kurfürstendamm 63, Berlin, W.

Cable Address: KINGARK, BERLIN

**VICTOR HEINZE** Pianist

Meisterrubrik des Klavierpiels Berlin W., Martin Luther St., 61

**Steinway Studios, Berlin**

Berlin S. W. Bergmann St. 102

Very acoustical, modern, sound-proof studios with Steinway Grands for rent.

For terms, apply to warehouses

**STEINWAY & SONS**

Königsgratzer St. 6,

11

11

11

Berlin W., 9

**ELEANOR HAZZARD**  
**PEOGOCK**  
DRAMATIC SOPRANO

In Europe Season 1912-13. Specialty, "Tragedies and Taffetates of Toytyme," also classical recitals.

**COTTLOW**  
REICHS STR. 103, WESTEND-BERLIN  
Steinway Piano Used

**FRICK** ROMEO—Baritone  
KAROLA—Soprano

STUDIO: MANAGEMENT: LEONARD, BERLIN,  
Berlin, W. Trautenau St., 13 DANIEL MAYER, LONDON

**MORATTI**  
VOCAL INSTRUCTION

For four years the only assistant of the late G. B. LAMPERTI

Authorized representative of his method  
BERLIN W., MOTZ ST. 83

**GEORGE FERGUSON**  
BARITONE

Vocal Instructor  
AUGSBURGER ST. 64, BERLIN W., GERMANY

**MAURICE VERA KAPLUN**  
**ARONSON**

Pianist-Pedagogue Concert-Pianists  
BERLIN W., BOZENER ST. 8

Well known and highly successful exponent of Leschetizky's principles combined with many original and unique features of a long experience. During last season five of Mr. Heinze's pupils made their debut with the Philharmonic Orchestra in Berlin. Further inquiries invited.

# LEIPSI C

Leipzig, March 15, 1913.

The last of the twenty-two Gewandhaus concerts under Arthur Nikisch also concluded his giving of all the Beethoven symphonies, the eighth and ninth falling to this one program. The solo quartet included Gertrud Bartsch, Valeska Nigrini, Rudolf Jäger and Alfred Kase, the Gewandhaus male chorus augmented by members of the Lehrergesangsverein. Seats for the Thursday evening concerts are nearly all sold on season subscription, but in former seasons it was seldom that the Wednesday rehearsals were sold out. For the above Wednesday rehearsal the entire house was sold in less than one day, and upward of a thousand people paid the same price to hear the preliminary rehearsal of Tuesday evening. As the regular Wednesday rehearsals have been frequently given to capacity houses this winter, the total business probably represents the highest that has ever been attained for the Gewandhaus concerts. Nikisch gave the eighth symphony in a wide range of rhythmic character, the first movement brusquely, the scherzando in seeming leisure, the menuet in delightful opportunities for the horns, the finale in light gossiping, with much other character in expression. The ninth symphony came to its full beauty and austerity, with the choral forces always in perfect blend with the orchestra.

The Philharmonic Orchestra, under Hans Winderstein, concluded its seventeenth season with a program including the Bruckner fourth symphony, the Chopin E minor piano concerto (played by Wassily Sapelnikoff), the Reinecke fifth act "King Manfred" overture, solo piano pieces by Arensky, Scriabine and Liszt, also Karl Bleyle's "Sieges-overture." Though Winderstein made some cuts in the symphony, otherwise playing the work in brighter tempos and lighter spirit than are customary here, the technical giving was very praiseworthy and the beautiful material and straightforward reading could still give much pleasure. Sapelnikoff's playing was musically mature and pianistically beautiful. He had not played in Leipzig for a number of years. The Bleyle overture is closely and agreeably composed, and its content is of bright character, but its musical depth is at the minimum for so pretentious a composition.

Eugen d'Albert's Leipzig recital had a Bach C minor passacaglia, Beethoven rondo and ecossaises, the "Appassionata" sonata, Schumann "Carneval," and selections by Schubert, Chopin, d'Albert and Liszt. The several weeks of renewed concert playing had improved the artist's technique, and the Beethoven and Schumann represented very great playing again. After that the enjoyment grew less, because of the artist's hurry up tempos for every selection.

The Berlin Dom Chor, under Hugo Rüdel, with contralto Iduna Choinanus and organist Karl Straube as soloists, gave a concert in the Thomas Kirche. There were a six voice "Kyrie," by Palestrina; "Adoramus te," by Jacopo Corai; sixteen voice "Crucifixus," by Caldara; the Bach motet, "Der Geist hilft"; Hugo Wolf's "Resignation"; Gustav Schreck's "Passionsgesang," and the Richard Strauss sixteen voice "Hymne." Frau Choinanus sang the Brahms "Erste Gesänge" and Straube played the Bach G minor fantasia and fugue. The choir sang in very unusual quality and finish, Frau Choinanus sang in a manner indicating great improvement since her autumn recital, and Straube played in his usual impressive mastery of the organ's entire resources. The Leipzig press wrote in great enthusiasm over the visiting organization.

In piano recital in Fenrich Hall, Vida Llewellyn, of Chicago, secured great respect for her strong talent and her admirable pianistic accomplishments. Her ambitious program included the Bach-Tausig D minor toccata and fugue; the Beethoven sonata, op. 111; Schumann's "Carneval"; Chopin F minor ballade; the Strauss "Auf stillem Waldepfad," "An einsamer Quelle" and "Intermezzo"; also Hugo Kaun's four movement suite, "Pierrot and Columbine." Miss Llewellyn's playing showed intelligence beyond the ordinary, and a musical nature of real stability and depth, as she had ample opportunity to prove in the Bach, Beethoven and Schumann. So did the attractive Hugo Kaun suite show its very best possibilities in her sturdy giving. Miss Llewellyn came to Berlin with the class of Victor Heintze, whose pupil she has been for a number of years. She has played repeatedly in Germany, and she has plans for continuing to broaden her vogue as recital pianist.

For about a decade a Leipzig society has arranged for each winter a half dozen people's entertainments in the

Albert Halle, and the current season has just closed. These programs are principally of musical numbers, though a lecturer or a recitationist, or both, are enlisted for each evening. Thus, the last program was given by an authority on airships, by the recitationist Bruno Tuerschmann, and the musicians Aline Sanden, of the Leipzig Opera, violinist Klara Schmidt-Guthaus, organist Max Fest, the Leipziger mixed Vokalquartet (Misses Fritsche and Grundmann, Messrs. Gelbe and Siegenbach), and accompanist Amadeus Nestler. Anny Aurich closed the program by reciting an epilogue. Frau Sanden gave favorite lieder by Schumann, Rubinstein, Strauss and Weingartner, proving always her finely musical nature and delightful manner of delivering the texts. The violinist played the Vieuxtemps ballade and polonaise and pieces by Ries, Simonetti and Wieniawski. In recent seasons she has made steady advancement in the quality of her tone, the surety of her technique and in the details of interpretation. Nearly all the artists were required to give extra numbers and the program lasted from 7.30 until after 10.30, with only ten minutes' pause.

The Leipzig Vokalquartet gave its own recital with the help of violinist Willy Reiner, of Dresden. The vocal material included madrigals by John Dowland and Thomas Morley, and works by Saint-Saëns, Fuchs, Wohlgemuth, B. Arnold, G. Amst and O. Neubner. The violinist played the Mozart A major concerto and Sinding suite, in correct school and but moderate impulse. The voices of the quartet are in no sense brilliant, yet the organization has come into good routine and the singing gives pleasure.

The Prague harpist, Vaclav Klichka, gave a recital with the assistance of tenor Franz Pascal. The harp compositions were the Saint-Saëns fantasia, Trneczek's setting of the Smetana "Moldau" symphonic poem, Klichka's own nocturne and four improvisations by W. Posse. The Saint-Saëns fantasia gave opportunity for the artist to bring out every possible effect in tone painting and variety of expression. The Smetana transcription consisted in plainer writing, which still made heavy demands on the performer's facility. The audience showed great appreciation and the press was friendly in every instance.

In a recital of Brahms piano works, Karl Roesger, of Munich, included the Handel variations, six shorter works and the F minor sonata. The artist played continually in a strangely heavy, inelastic touch, which did not seem so much the result of poor method as that that was his idea of how piano playing should sound. But for the one drawback, the recital gave an impression of a good deal of musical intelligence.

EUGENE E. SIMPSON.

## From the King Clark Studio.

Alberta Carina, a very talented pupil of Frank King Clark, has just been engaged by the Stadttheater of Elberfeld. Miss Carina, known in America under her family name, Carrie Alberta Gehman, received her first musical education as violinist and pianist in Philadelphia and New York, where she was awarded the gold medal for violin playing. She was only eight years old when she first appeared in public, and soon made a reputation as a young violinist, touring all through the States. Later she gave up the violin in order to prepare for opera and studied three years in Paris. There Director Gregor, or the Berlin Komische Oper, engaged her to sing the coloratura repertory and to create some French roles such as Manon, Lakme, etc. Run down from overwork, she had to give up this position in order to regain her health in the Swiss mountains.

Miss Carina is quite an unusual talent, combining, with a voice of beautiful quality, a very pronounced individuality and an exceptional stage talent, so that she can look forward to great success and a fine stage career. Miss Carina will start at Elberfeld in September and will have to sing most of the important coloratura roles such as "Mignon," "Merry Wives of Windsor," "Daughter of the Regiment," "Traviata," "Rigoletto," "Martha," "Huguenots," "Marriage of Figaro," "Magic Flute," "Barber of Seville" and others.

## Sonneck Lecture.

Oscar Sonneck, musical librarian of the Congressional Library, Washington, D. C., will give a historic survey of "Music in America," at Hotel Plaza, New York, next Friday morning, April 11, under the auspices of the Schola Cantorum. Mr. Sonneck's lecture will be the last of a series of six lectures on music, given this season for the members of the Schola.

## CARL FLESCH

The Great Hungarian  
VIOLINIST  
First American Tour  
January, February,  
March :: :: 1914

Soloist: NEW YORK SYMPHONY ORCHESTRA  
Walter Damrosch, Conductor, FEB. 13 and 15, 1914

Exclusive Management:  
HAENSEL & JONES, Aeolian Hall NEW YORK

## EGAN(I)

GREAT IRISH TENOR

104 West  
79th St.,  
New York

## THOMAS FARMER

BARITONE

Management, Concert Direction M. H. HANSON, 437 Fifth Ave., New York

## ALICE NIELSEN

PRIMA DONNA SOPRANO

In America Until June

Management: - Chas. L. Wagner  
Associate manager with R. E. Johnston  
1451 Broadway



## SEASON OF 1913 SOUSA AND HIS BAND

FROM THE ATLANTIC TO THE PACIFIC  
Office: 1 West 34th Street New York

## EDNA SHOWALTER

Coloratura Soprano

For Concert Bookings Address:

HAENSEL &amp; JONES, Aeolian Hall, New York

## BAERNSTEIN-REGNEAS

TEACHER OF SINGING

New York: 133 West 80th Street

Tel. 3786 Schuyler

## JULIA CULP

in America  
Till May 20th

Management: Mrs. Antonia Sawyer  
1425 Broadway, New York

**Christine MILLER** CONTRALTO  
1003 Heberton Ave.  
Pittsburgh, - Pa.  
**CARL EDOUARDE**

.... CONDUCTOR ....  
Tel. 7529 River 121 West 42nd St., New York

**QUESNEL Tenor**  
Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York City  
Personal Address: 49 West 88th St. Phone 3996 River

**SPENCER** CONTRALTO  
Wolfsohn Musical Bureau  
1 W. 34th St.  
Personal address:  
175 Claremont Ave.  
Tel. 8750 Morn.

**American String Quartette**  
Management: Walter R. Anderson  
171 West 57th Street, New York Phone 208 Columbus

**LILLIAN DOVE** SOPRANO  
For Terms, Dates, Etc.,  
Address: 58 West 97th St.  
NEW YORK

**Mrs. PERCY JAMES SMITH** Soprano  
Concerts, Recitals, Musicales  
ADDRESS CARE MUSICAL COURIER

**FRANCIS ROGERS** Also a few Pupils  
563 Park Ave., New York  
Management:  
LOUDON CHARLTON  
Carnegie Hall

**RÜBNER** Concert Pianist  
Exclusive Management:  
SUTORIUS & RAPP  
1 West 34th St. New York

**EDGAR STILLMAN-KELLEY**  
STEINWAY HALL, NEW YORK, N. Y.

CONCERTS-INSTRUCTION  
**ANTON WITEK** VITA  
Concertmaster Boston  
Symphony Orchestra  
Studios: 178 Huntington Ave., Boston  
CONCERT BUREAU OF THE YEN ENDE SCHOOL OF MUSIC  
58 West 90th Street - New York City

**WITHERSPOON**  
BASS Metropolitan Opera  
Address: Management, Wolfsohn Musical Bureau  
1 West 34th Street, New York

**ERNEST SCHILLING** PIANIST  
In America during the Entire Season  
STEINWAY PIANO USED  
Management  
Wolfsohn Musical Bureau  
1 West 34th Street  
New York



# VIENNA

Piaristengasse 46/33.  
Vienna, March 20, 1913.

The first and second performances of Schrecker's new opera, "Das Spielwerk und Die Prinzessin," have come to pass, but with what final destiny it is as yet impossible to decide. Due to a marked success that Schrecker's opera, "Der Ferne Klang," achieved in Frankfurt on the Main during the past year, the same city also secured this new work for a premiere, and it was thus that the opera appeared, both there and in Vienna, for a first performance on last Saturday evening.

One of the local critics says, . . . "general anticipations regarding this new work by a highly interesting and progressive composer (of whom only the greatest is expected) were sadly shattered." Nevertheless, none of the critics seem willing to commit themselves outright. They succeed in finding faults galore, and still the proverbial offsetting "but" is always tacked on to the end of these dissections. A blemish seemed to be found in the lack of dramatic connection and unintelligible construction of the text. As to the style of the music, it is highly polyphonic, full of impressionistic "discords" and frequent in climaxes, during which all thoughts for the singers are banished as the orchestra goes crashing on in its vigorous endeavor for expression. The piece plays through a short "Vorspiel" and two acts, the first of which is rather slow in action, but the second makes up for the lack by double force. The scenery and lighting effects were original and effective. The splendid way in which director Gregor has staged the piece really adds extra credit to the Vienna opera.

Schrecker closes his opera without the orchestra accompaniment, by making use of the so called "Spielwerk" from which, during the final intervals of the play, are emitted gressome and fantastic tones produced by a novel combination of violins and mandolins, off stage. With Reichenberger directing the orchestra and an admirable cast of artists (including Fräulein Jeritza, Herr Miller, Fräulein Ronzenberg, Herr Weidemann, Hof Bauer and Herr Betetto) singing, it can be said that the performance was given under very favorable conditions.

Emmy Heim gave a lieder recital in the Bösendorfer Saal, which proved to be an exception to the ordinary rule, as the hall was crowded to its fullest capacity. Miss Heim has a large following of friends and admirers here in Vienna, and this not without cause, for she possesses charming personal appearance and a voice of extraordinary quality. She sang as a first group "Nell'antro magico," by Francesco Cavalli; "Selve amiche," by Antonio Caldara, and "Bis du bei mir," by Bach. These old songs were given a very interesting interpretation, such as only temperamental ideas of expression, aided by the richness of vocal supply, could produce. The other numbers were selected from Wolf and Mahler. Here the singer's extensive mental grasp of each song allowed her to display her fine tonal values and elasticity in technical passages. Uncommonly effective breath control could be observed, and at no time was one confronted with the disagreeable spectacle of the performer making visible efforts to produce tone and working instead of singing.

On Sunday last, at the Neues Wiener Theater, the first performance was given of a modern pantomime dance entitled "Dance of the Evil Soul," music by Walter Golde and text by Paris von Gütersloh. The text, drawn on fantastic lines, afforded an ideal medium for the highly descriptive musical settings of this talented young composer. The chief themes assume melodious and by their clearness of expression, very pleasing roles. The general working out of the setting has at all points remained a purely musical comment rather than a literal translation into tone. In other words, one might say more like Strauss than like Schönberg. Mr. Golde is an American of German descent, and in his proficient work as accompanist and composer has won for himself worthy recognition in Vienna and other European music centers. Due to the highly satisfactory manner in which he dealt with his subject, Mr. Golde has been requested to arrange music to several other similar librettos by local writers.

A group of artistic dances, given by the popular young dancer, Lucy Kieselhausen, in Beethoven Saal, proved to be a drawing card, as the hall was completely sold out. This talented dancer had chosen with discretion a program of highly interesting and artistic dimensions, the first series of dances consisting of a Chopin waltz; "Träumerei," by Strauss, and "Erkönig," by Schubert. Dur-

ing a short pause Helene Komarek sang several numbers with a voice of pleasing quality. The second series contained a menuett by Moszkowski, a Liszt rhapsodie, and a paraphrase selection, "Child Scenes," with music taken from popular songs of the day. Fräulein Kieselhausen must be admired for the extreme vim and sincerity with which she entered into her interpretations, and because of her youth deserves especial praise for her accomplishments. She has a very striking personal appearance and a command over facial expression that can be counted as a very valuable natural asset. This dancer is also laboring under what seems to be a general hindrance to all German or Austrian dancers. This is a lack of the graceful lightness and daintiness found so exclusively in the French, Russian and American dancers. A further proof of this deficiency is sadly apparent throughout Germany and Austria in the ballet work offered at the chief opera houses, which, although conceived and performed on the highest artistic scales, always lacks that fineness of grace which is so predominant in similar productions of the countries aforementioned.

Another of the regular fortnightly concerts by the American Musical Club was held on Friday afternoon. The artists at this meeting were Miss Myler, violinist; Mary Sharp, vocal soloist, and the tiny Lina Brailowsky as pianist. Miss Myler, who is studying with Professor Sevcik, played the adagio and finale of the Dvorák A minor violin concerto. She expressed in general a thorough grasp of the composition, and gave a most artistic interpretation. The technical difficulties of this composition were surmounted with the utmost ease. Miss Sharp sang an aria from "Butterfly"; "Persischer Liebesreim," by Edward Schütt, and "Nymphs et Sylvains," by Bemberg. In these numbers this charming young singer displayed many pleasing vocal qualities. She has a rather small but extremely musical voice, with a natural talent for producing. Lina Brailowsky, the twelve year old prodigy of the Leschetizky school, who has been under the special care of Miss Trumbull, performed the Mozart D major sonata. This child plays with a surprising depth of understanding and a marked degree of technical attainments such as can only, in such cases, be attributed to a born virtuosa element. The club gave a ball and reception on the evening of March 7 in the cozy apartments of the Anglo-American Club. A very enjoyable evening was spent.

The eighth symphony concert by the Tonkünstler Orchestra (with Oskar Nedball directing) brought the Tchaikowsky fifth symphony, Karol Szymanowski's "Concert Overture" (its first Vienna appearance) and Fritz Kreisler as soloist in the Mozart D major violin concerto. Szymanowski's work was heard with much interest by local composers and critics, for this young man holds an enviable position as one of the foremost Polish composers of the day.

An honor of rather unusual extent has been bestowed upon the young composer, Ernest Austin, in the acceptance by Queen Alexandra of a piano work by him entitled "Enthronete Götter." Mr. Austin, although of a little more than a year's standing in the public eye, is fast coming into the limelight as a modern composer, and next season should find many of the noted pianists using his compositions on their concert programs. Of these, one of the most enthusiastic is Norah Drewett, who for her American tour next season will use several of his works, including "Wildes Wasser," a set of two impressionistic compositions called "Edyle Tanne" and "Herbst Laub," and a characteristic piece called "Cats," which is dedicated to Miss Drewett. Mr. Austin was the last pupil of the late Joseph Bayer.

The recent popular concert of the season arranged by the Tonkünstler Orchestra takes place on March 19, in Schönbrunn. The program, arranged under Andre Hummer's direction, consists of the Jules Massenet overture "Phedre"; Tchaikowsky's fifth symphony in E minor; a serenade for string orchestra, with cello obbligato, by Fried Bohlmann. Hugo Kreisler was the soloist.

Mary Louise Bailey-Apfelbeck, the pianist, recently played the Schumann concerto at the annual concert given by the Lehrer-Schulverein (normal school) in St. Pölten, a quaint old city an hour's ride from Vienna. She was accompanied by the school orchestra, a fact which necessitated employment of all her tact, skill and inherent rhythm to save the situation. However, her great experience (she has played in more than 400 concerts) enabled her to give a performance that was satisfying in its broad, musicianly

grasp of this beautiful work, and its many delicate details received their full value. She graciously granted two encores. There were some good chorus singing à capella by the young men attending the school, some vocal solos and a violin number.

A second giving of Schönberg's "Gurrelieder" is booked for April 29.

Gertrude Cleophas is absent from Vienna in consequence of her Breslau concert appearance, where she is giving a piano recital.

Margarete Barbrich, who has been here studying piano in the Leschetizky school and with Fräulein Brey, is returning to America the coming week.

Concerts and the opera are taking a rest until after the Easter holidays, at which time things will be rather interesting, according to the billboards of our town.

VICTOR C. WINTON.

#### Oberlin College Choral Class.

The music department of Oberlin (Ohio) College offers a course in vocal music that is somewhat unique in that it is open (without tuition charge) both to men and women of all departments, credit being given for the work, both in the college proper and in the theological seminary. This year the class numbers almost one hundred students, about half of this number being college students, the others distributed among the academy, theological seminary and conservatory of music.

The class meets two hours each week throughout the year, the work of each class hour being divided into two parts, (1) technical, (2) musical. In the technical part of the hour the class learns to read music by syllable, taking up all keys and all varieties of measure, at first singing in unison, but later (after the voices are classified and a certain degree of proficiency attained) in parts. The key signatures are learned, major and minor tonalities studied, and during the second semester a good deal of emphasis is placed on tonal dictation, i. e., melodies played on the piano by the instructor, and written on the staff by students.

In the second half of the hour the class sings actual vocal music of intrinsic worth, taking up first the folk song (which, both for historical and practical reasons, forms the natural starting point for the study of vocal music), then the art song, hymn tune, and finally excerpts from the standard oratorios and operas. In the case of each of these classes of music a brief description of the principal characteristics is given, the aim being not merely to teach these particular examples of the various kinds of music, but to cause the class, if possible, to understand and appreciate to a higher degree other song material of similar characteristics. The aim of the course is thus seen to be appreciation rather than technical proficiency.

#### Ella May Smith's Pupils.

Mildred Tessier and Ida McNare, talented pupils of Ella May Smith, were fellow-soloists at a recital given in their teacher's studio at Columbus, Ohio, Saturday afternoon, March 15.

The program was presented in the following order:

Intrata, from fifth suite for cello.....	Bach
Sarabande, from fifth English suite.....	Bach
Etincelles .....	Moszkowski
Kinderszenen, op. 15.....	Schumann
In Strange Lands.	
Curious Story.	
Blind Man's Buff.	
Entreating Child.	
Perfect Happiness.	
By the Fireside.	
Trauerlied.	
Important Event.	
Indian Themes—	
From an Indian Lodge.....	Edward MacDowell
Air with Variations.....	Ernest Kroeger
Autumn Comes .....	Arthur Farwell
Impromptu, C sharp minor, op. 28, No. 3.....	Reinhold
Mildred Tessier.	
Gavotte .....	Chaminade
Air de Ballet.....	Chaminade
Lolita (a Spanish serenade).....	Chaminade
Ida McNare.	
Concerto, C major, op. 15 (first movement) .....	Beethoven
Mildred Tessier.	

#### Yolanda Mero in Toledo.

A most successful recital was given in Toledo, Ohio, by Madame Yolanda Mero, the noted Hungarian pianist. It was her first appearance in that city and following the great enthusiasm aroused at the Valentine Theater, it is most likely her concerts in Toledo in the future will not be few.

From the Toledo papers the following comments are noted:

Talent first, then infinite training, attainment of perfection, a marvelous memory, unusual playing strength and phenomenal endurance were most distinctive qualities displayed by Yolanda Mero,

Hungarian pianist, in recital at the Valentine Thursday evening. A more demonstratively varied program of piano numbers never was presented here. Nor have such specimen compositions been more ably interpreted. Madame Mero not only charmed her audience which, though satisfactorily large, was composed almost entirely of students of piano, but inspired admiration if not wonder by her splendid and artistic rendition, effective tone shading, copiousness of expression, scientific conception of technique, versatility of skill and her extraordinary capabilities of interpretation.

She played Liszt's "Liebestraum" and Chopin's nocturne, D major, with a maximum of efficiency and faithfulness and presented Merkl's valse intermezzo with such delicacy of tone and in a manner so resplendent in expression as to directly demonstrate her exceptional versatility in appreciation and delineation. Rachmaninoff's serenade was played with so much feeling and modest finesse that the offering seemed supplied by a player other than interpreter of the more resonant and regal numbers preceding.

Because of insistent enthusiasm of her audience, Madame Mero was obliged to supply several encore numbers in addition to her program of fourteen specimen compositions. And at conclusion of the concert her audience, grown greedy by feasting, demanded a final encore, which was supplied perforce.

Madame Mero proved herself, before Toledo pianists, to be a player of much authority and real distinction. Her capabilities enable her to portray stellar compositions of pompous theme and playful, rhythmic melodies with equal skill and efficiency in effect. She can be somber or ravishingly brilliant and her art is unassumingly self-evident.

Devotees of piano music undoubtedly would welcome a return concert from Yolanda Mero.—Toledo Daily News, March 14, 1913.

Yolanda Mero, Hungarian pianist, who played for the first time

NOW BOOKING  
SEASON 1913-1914

## MELSA

### The Violin Player

HUGO GÖRLITZ  
General Manager

213 Regent St., London W.  
Cables, Hugonotes,  
London

New York Representative, Lo is Sherwin  
73 Dey St., New York, N. Y.

before a Toledo audience, at the Valentine Theater Thursday evening, risen far above mechanical perfection.

Possessed of a charming and unaffected personality, Madame Mero quickly won the good will of her audience. She played a program ranging from the most heroic compositions to the lighter works of the great masters. A fair attendance greeted the artist.—Toledo News-Bee, March 14, 1913.

Yolanda Mero is great. The piano concert which she gave before a fair sized audience at the Valentine Thursday night was unique in many respects. In the first place the program was decidedly out of the ordinary, the majority of the selections being a departure from the hackneyed and familiar. Such were those of the first group, Mendelssohn's capriccio, F sharp minor; capriccio, B minor, by Brahms, and capriccio, C sharp major, Vogrich.

Madame Mero's artistry is of the highest order, and her charm of manner accentuates it. She plays not only with exceptional brilliancy of execution, but with a deep psychic force. One is conscious of a strong mentality, as well as intensity of feeling, behind her playing. Her touch has power, but it has also an exquisite lightness when her finger tips seem to toss off airy notes like spray from a fountain.

Into her big numbers Thursday night Madame Mero put all the fire of her Hungarian nature. Especially brilliant was her rendering of the great scherzo No. 3, C sharp minor, by Chopin. This was the closing number in a Chopin group, the others being etude, F major; nocturne, D flat major, and valse, D flat major. As an encore after this group she gave another Chopin number, the D minor prelude.

The third group on her program consisted of a splendid rhapsodic, C major, by Dohnanyi; valse intermezzo, by Merkl; a lovely bit of melody called "Claire de Lune," by Debussy; serenade, by Rachmaninoff, and "Etude en Octaves," by Agghazy. Those, too, belonged to the less familiar type of music. Each was played with an expression little short of profound. As an encore Madame Mero gave the Moszkowski capriccio.

The artist is evidently a believer in the poetic value of climax, for she closed her program with three magnificent Liszt numbers, "Liebestraum," rhapsodie No. 3 and rhapsodie No. 6. The last, one of the most tremendous things in music, was given as an encore in response to insistent applause.—Toledo Times, March 14, 1913. (Advertisement.)

#### Madame Rider-Kelsey Creates High Standards.

Under the auspices of the St. Cecelia Musical Club, the distinguished American soprano, Madame Rider-Kelsey, gave a recital at Aurora, Ill., on the evening of March 17, the event being a most brilliant one. The program was as follows:

Nymphs and Shepherds .....	Purcell
I've Been Roaming .....	Horn
A Pastoral .....	Carey
Mit einer Wasserlilie .....	Grieg
Die Mainacht .....	Brahms
Aufträge .....	Schumann
Vissi d'Arte (from La Tosca).....	Puccini
Non la sospiri (from La Tosca).....	Puccini
Chant Venetien .....	Bemberg
Chanson Triste .....	Duparc
Mandoline .....	Debussy
Chanson Provencale .....	Dell 'Acqua
June .....	Lulu Jones Downing
Shougge shou, My Bairnie.....	Georg Henschel
Spooks .....	Frank La Forge
Long Ago .....	Edward MacDowell
A Birthday .....	R. Huntington Woodman

(Dedicated to Madame Rider-Kelsey.)

The Aurora Daily News of March 18 gave the following review of Madame Rider-Kelsey's great success:

There is pleasure in recording the artistic accomplishments in a brilliant program given last evening at the Aurora High School Auditorium by that gifted American soprano, Corinne Rider-Kelsey, who made her initial appearance here under the auspices of the St. Cecelia Society at its annual artists' concert. The members of the club deserve credit for this achievement, for seldom in the history of Aurora have we had in our midst a singer of Madame Rider-Kelsey's caliber. One rarely hears anywhere, in fact, such vocal poise combined with such altogether splendid interpretation and good enunciation as were heard last night from Madame Rider-Kelsey. Added to these qualities her fine stage presence and truly intellectual singing give her the well-deserved title of "America's foremost concert soprano."

Madame Rider-Kelsey has the distinction of being the only American singer trained solely in America who has ever been honored by a principal role in a Covent Garden production. Yet she was willing to sacrifice a great career in grand opera, a career that practically opened its own gates for her, without any effort on her own part, because of her love for lieder singing and the concert field generally. Her beautiful singing last night showed how far she was justified in that choice. Her program was made up of German, Italian, French, English and American compositions and she seemed as much at home in any one of the languages as in any other. "Die Mainacht," by Brahms, and "Aufträge," by Schumann, were especially well sung and liked, and the "Vissi d'Arte," from "La Tosca," was a wonderful example of truly artistic execution. Of the French group the "Chanson Triste," by Duparc, was sung with a depth of feeling and a tonal quality that are rare indeed and that seemed to give the audience a glimpse of the finer esthetic qualities of the woman herself. In the familiar "Chanson Provencale" Madame Rider-Kelsey made one of her greatest triumphs. She was generous enough to repeat the latter song.

All the American compositions were excellently given, but "June," by Lulu Jones Downing; MacDowell's "Long Ago," the original manuscript of which Madame Rider-Kelsey owns, it having been presented to her by MacDowell himself just before he died, and "A Birthday," dedicated to Madame Rider-Kelsey by R. H. Woodman, were probably best liked by the audience. Altogether the recital was the most thoroughly artistic event Aurora has ever had and one that will undoubtedly give impetus to artistic endeavor of a new caliber for a long time to come. Such singing is educational in its influence and establishes new standards.

(Advertisement.)

#### American Institute Summer Courses.

Special summer courses, from June 23 to August 1, are announced at the American Institute of Applied Music, New York, Kate S. Chittenden, dean; John B. Calvert, D. D., president. Courses open to students are vocal music, piano, violin, harmony and organ, and following is the faculty:

Voice—McCall Lanham.
Piano—H. Rawlins Baker, Leslie J. Hodgson, Sara Jernigan, Anastasia Nugent, William F. Sherman, Katharine L. Taylor.
Violin—Henry Schradieck, Joseph Vermilye.
Harmony—Sara Jernigan, William F. Sherman.
Organ—William F. Sherman.

Mr. Lanham's special course for vocalists will consist of thirty private lessons and six classes in interpretation. The lessons will comprise a thorough drill in the technique of voice production, with oral exercises and repertory, going thoroughly in to detail of fiction, style and interpretation, and, where it is possible, the consideration of such foreign languages as the pupil has studied.

Recitals will be given Wednesdays, and both Mr. Lanham and Mr. Hodgson (piano) will give programs. Other recitals are to be announced later. For full information address the registrar, 212 West Fifty-ninth street, New York.

#### New Bookings by Walter Anderson.

Marie Kaiser, Mildred Potter and William H. Pagdin have been booked by Walter Anderson, of New York, to sing in the "Erl King's Daughter" and Gaul's "Holy City" at the music festival in Montpelier, Vt., on May 28 and 29. Nelson P. Coffin is the musical director.

#### Grace Kerns to Sing at Bethlehem.

Grace Kerns has been booked by Manager Walter Anderson, of New York, to sing the soprano roles, May 30 and May 31, at the Bach festival in Bethlehem, Pa., under the direction of Dr. J. Fred Wolfe.

## A UNIVERSITY WITH A MUSICAL IDEAL.

"Hitch your wagon to a star," quoted a canny thinker. "You will at least," he sagely added, "soar over the house tops." Another optimist, even more sanguine, puts it thus: "Idealize the real and you will not fail to realize your ideal."

For the last one hundred years the loyal members of her student body and faculty—ever changing though unchanged—have loved and revered McGill University as



ETHEL B. JAMIESON.

the dearest, the best and the finest "varsity" in Christendom!

In how far is their ideal realized? What has been the evolution of McGill, this Oxford of Canada (or is Cambridge England's representative college), this Canadian Harvard (or should we say Yale?)? We do not "pause for a reply"!

By Royal Charter, in the city of Montreal, nearly one hundred years ago, McGill University was established with the dignity becoming an educational institution whose titular head was ever to be the reigning sovereign's representative in Canada, the acting Governor-General, and the Alma-Mater-to-be of Sir William Dawson, the eminent geologist; Sir George Dawson, pioneer of the North; Sir William Osler, eminent surgeon; Professor Rutherford, of ionic theory fame, and Sir Wilfrid Laurier, lately Premier of Canada.

Since those first days of small faculty and few students, McGill has grown indeed. Over 2,500 students now attend the classes in arts, medicine, science and music. The noble pile of buildings, looming up majestically against Mount Royal, seems as much a part of Canada as that great mountain is, and as irrevocably a part of her history. One of the most beautiful of this group of buildings is the Conservatorium of Music, the only musical institute in Canada, which is, "de facto" (after three years' probationary trial, now firmly established), a department of the university. Recognizing the need of raising the musical standard, not necessarily of Canada's large cities, but of her small towns and outlying districts, McGill has established a remarkable system of "local center examinations" in music, for which students can be prepared by their local teachers. The examinations are necessarily graded, and with the excellent certificated teachers who abound throughout the country, young Canadians can obtain teachers' diplomas



DR. H. C. PERRIN.

without leaving their homes to live in the large musical centers. Needless to say, this is a great incentive to musical effort in the rising generation of the fair Dominion. So much for the widespread influence of McGill's Conservatorium of Music.

Those women students who desire to take the degree of Bachelor of Music, Doctor of Music, or the Licentiate

Diploma, and spend their final year or so at the college under Dr. Perrin, the director, and his associates of the faculty, have the privilege of residing in the Royal Victoria College. Musical students of both sexes have the same library and gymnasium privileges as the undergraduates in arts. The young singers study French, German and Italian with the university professors of modern languages.

In the three terms (of ten weeks each) lasting from the second week in October to the end of May are held classes almost innumerable in every branch of music. Dr. H. C. Perrin, professor and director, assisted by certain members of his staff, holds classes in sight singing, part singing, history and aesthetics, form and analysis, harmony and counterpoint, composition and orchestration, orchestra and chamber music. Dr. Perrin also conducts the excellent orchestra of the conserva-



DOLLY LUCAS.

torium. He has had a rare musical training and experience as artist, composer and teacher. In 1886 Dr. Perrin became organist and music master at St. Columbia's College, Dublin, a school often called "The Eton of Ireland." This was his first post. While there, he studied under Sir Robert Stewart, of Trinity College, Dublin, and later returned to take his Bachelor's and Doctor's degrees in music. In 1888 Dr. Perrin was made organist at St. John's Church, Lowestoft, where he also conducted a large and flourishing society. There he remained for four years, leaving to fill the same position at St. Michael's, Coventry, where he trained a voluntary choir of fifty boys and men. There he soon acquired a large connection of pupils, and lectured at the Technical Institute.

In 1898, on the retirement of Dr. Longhurst, at eighty years of age, Dr. Perrin was given the historic post of organist at Canterbury Cathedral, which he still occupied



GENERAL VIEW OF MCGILL UNIVERSITY BUILDINGS AT MONTREAL, CANADA.

when he was offered the McGill University professorship and conservatorium directorship. Naturally, he left a great many interests in England. A member of the council of the Royal College of Organists, examiner for scholarships at the Royal College of Music, he was also chairman of the Kent Competitive Musical Festival.

Dr. Perrin is also a composer, with a cantata, "The Abode of Worship," and two ballads for chorus and orchestra, "Song of War" and "Pan's Pipes," to his credit. He has written much music for the Church of England services, as well as numerous songs and organ pieces.

In making Dr. Perrin director, McGill has certainly "hitched her wagon"—in plain English, her conservatorium—to a "star" of great magnitude and unusual brilliance. The members of the conservatorium staff are fit "satellites," and are shedding the light of their musicianship upon the college in a highly satisfactory manner!

CLARA LICHTENSTEIN.

Clara Lichtenstein, daughter of F. L. Lichtenstein, politician and journalist, niece of Prof. George Lichtenstein, of Edinburgh, Scotland, was born in Budapest, Hungary. She was graduated with highest honors from the Royal Academy of Music, Budapest, in 1886, where she was the pupil of Franz Liszt, Professor Gobbi, Robert Volkmann, Erkel, Koessler and Pauli. She succeeded Prof. George Lichtenstein at Charlotte Square Institution, Edinburgh,



FREDERICK H. BLAIR.

assisted Prof. Franklin Peterson in his University Extension Lectures at Edinburgh, appeared at concerts and gave many "Historical Recitals," also a yearly concert at the Philosophical Institution, Edinburgh, etc., etc. In 1899 Lord Strathcona offered her the position of resident tutor and lecturer of music in the Royal Victoria College,

McGill University, Montreal, and in accepting this position she brought with her to Canada many hearty wishes and valuable testimonials from such well known men as Dr. E. Prout, Sir John Stainer, Dr. Niecks, Dr. Joachim, Sir Alexander Mackenzie, Dr. George Henschel, Professor Popper, James Oliphant, Rev. Dr. Hastings and many others.

In 1904, when the McGill University Conservatorium was opened, she became vice director.

She has lectured before the Montreal Art Association, several times at the Ladies' Morning Musical Club, Women's Club, McGill Delta Sigma Society and Queen's University, Kingston.

FREDERICK H. BLAIR.

Frederick H. Blair, professor of piano, also theory and sight singing, at the McGill University Conservatorium of



SAUL BRANT.

Music, was born in Canada and studied under several well known local musicians until he went abroad and continued his studies at the Royal College of Music, London, England. Since completing his studies there he has been abroad many times for further study, and last year took the summer course at the Virgil School, London. He also took a



BEATRICE DONNELLY, Mus. Bac.

sight singing course at the Guildhall School of Music under Professor Taylor, and was authorized by Mr. Taylor to teach his system in Canada. Mr. Blair has made a specialty of accompaniment work and has played for many of the leading artists of the day with much success. On account of his teaching, he has had to refuse many excellent offers to go on tour with artists.

Mr. Blair is also the organist and choirmaster of St. Paul's Presbyterian Church, which is considered the leading Presbyterian church in Canada, and has under his charge a choir of seventy-five voices. From time to time this excellent organization renders several well known oratorios, besides giving an annual concert consisting of

madrigals, glees and part songs, rendered entirely from memory. Last year this choir, in conjunction with the Boston Festival Orchestral Club, gave Mendelssohn's "Elijah," also Rossini's "Stabat Mater," and at present is rehearsing Verdi's "Requiem."

SAUL BRANT.

The head of the violin department of the McGill University Conservatorium of Music is a native of the United



AGNES H. HARVIE.

States, but received his musical education entirely in Europe, a disciple of Carl Flesch (having studied under this famous violinist at the well known conservatory of Amsterdam, Holland). Mr. Brant was also a pupil of Henri Marteau at Geneva, Switzerland, for three years. In addition to these famous masters, he received instruction for shorter periods from Hugo Heerman, César Thomson and Sevcik.

As solo violinist, Mr. Brant possesses, in the opinion of Flesch and Marteau and other violinists, a tone of extra beauty and a temperamental style of playing; as a teacher, some excellent pupils attest his ability, one of these pupils being now on the staff of the conservatorium.

MERLIN DAVIES.

Merlin Davies, teacher of singing in the McGill University Conservatorium of Music and tenor soloist of Christ Church Cathedral, was born at Carmarthen, South Wales, in 1880. Mr. Davies has had a brilliant career



GUSTAVE LABELLE.

both as a soloist and as a teacher. In 1903 he won the free competitive scholarship for singing at the Royal College of Music, London, England, and for four years studied there under the late Alberto Randegger. The following year, 1904, he won the London Musical Society prize open to all senior students in singing. Mr. Davies

was for some time tenor soloist at His Majesty's Chapel Royal, Windsor. He also appeared as tenor soloist in oratorio and concert performances in London and in the principal cities and towns in the United Kingdom. He has been five years teacher of singing at the McGill University Conservatorium of Music, where his work has met with conspicuous success.

Besides the foregoing, Mr. Davies appears yearly at a number of the larger concerts given in Montreal and surrounding cities and towns, where his services are always eagerly sought.

#### BEATRICE DONNELLY, Mus. Bac.

Beatrice Donnelly, Mus. Bac., teacher of piano, theory and harmony at the McGill University Conservatorium of Music, was born in Toronto, Canada, and studied for a number of years under various well known musicians in Montreal. Later she became a pupil in the institution in which she is now an instructor, gaining the degree of Bachelor of Music in 1910. She has appeared as soloist at many important concerts, and has won for herself an enviable reputation.

#### W. LYNNWOOD FARNAM.

W. Lynnwood Farnam was born in 1885 at Sutton, Quebec, at which place and also at Dunham, Quebec, he studied until going to Montreal in 1900 to finish his preparations for competing for the Strathcona-Stephen Scholarship in the Royal College of Music, London, which he was successful in obtaining. At the Royal College he studied piano with Franklin Taylor and Herbert Sharpe, and organ with James Higga, F. A. Sewall and W. S. Hoyte. After taking an extra year's tuition, granted by the donors of the Scholarship, he returned to Canada in 1904.

The following is a resumé of the diplomas which he has obtained and the positions which he has held:

1903—Associate, Royal College of Music Pianoforte.

1904—Associate, Royal College of Organists.

1904-5—Organist, St. James Methodist Church, Montreal.

1905-8—Organist, Church of St. James the Apostle, Montreal.

1908 to the present time—Organist and choirmaster, Christ Church Cathedral.

Mr. Farnam has given regular series of organ recitals yearly since 1904, one of which always contains a program devoted to Bach. During the past ten years he has given upward of 200 organ recitals, besides filling engagements in many of the principal points on this continent and in England. In 1912 he was appointed to the staff of the McGill Conservatorium of Music as instructor in organ playing and theory.

#### AGNES H. HARVIE, Mus. Bac.

Agnes H. Harvie, teacher of the piano at the McGill University Conservatorium of Music, is a Canadian by birth. After studying for some years under the leading teachers of Montreal, she entered the McGill Conservatorium, where she obtained the degree of Bachelor of Music in 1911.

#### WALTER H. HUNGERFORD.

Walter H. Hungerford, instructor in piano at the McGill University Conservatorium of Music, was born in Canada, and pursued his early studies under Dr. A. S. Vogt, the celebrated conductor of the Mendelssohn Choir, of Toronto. After four years he went to Leipzig, Germany, and became a pupil of Télémaque Lambrino, under whom he studied until his return to Canada in 1910. In 1911 he was appointed to the piano department of the McGill Conservatorium, where he has achieved a notable success both as a teacher and as an executant of marked ability.

#### ETHEL B. JAMIESON.

Ethel B. Jamieson was born in Montreal, studied under Mr. Seifert, and entered the McGill University Conservatorium of Music in 1910, where she has continued her studies ever since. She has appeared at many concerts in the Royal Victoria College Hall, Montreal, and also appeared as violin soloist at the Ottawa Orpheus Club concert given under the patronage of Earl Grey, then Governor-General of Canada. Miss Jamieson has won highest notice as a performer possessed of a virile tone and fine technic. This year she was appointed assistant to Saul Brant, head of the violin department.

#### GUSTAVE LABELLE.

Gustave Labelle, violoncello instructor in the McGill University Conservatorium of Music, is a son of the late Charles Labelle, one of the best known singing teachers of Canada. Mr. Labelle was at first a pupil of Mr. Dubois, and later pursued his studies under Max Droge. He has appeared successfully on many occasions as cello soloist at orchestral and other concerts. Mr. Labelle has done a great deal towards keeping up the interest of the Montreal community in chamber music, both before and since his appointment in 1906 to the staff as teacher of the violoncello of the McGill Conservatorium. The works of Beethoven, Arensky, Dvorák, Brahms, Smetana, Sinding,

Tschaikowsky, Schumann, Schubert and Saint-Saëns form part of his repertoire.

#### DOLLY LUCAS.

Born in Montreal in 1891 of English parentage, Dolly Lucas began studying the violin at the Montreal Conservatory of Music under C. E. Seifert in 1898, and continued her studies under the same professor both in Montreal and New York up to 1911. She is now engaged



W. LYNNWOOD FARNAM,  
Christ Church Cathedral, Montreal, Canada.

on the teaching staff of the McGill University Conservatorium of Music.

Miss Lucas is rightly held in high estimation as a solo violinist, and is in great demand both in Montreal and in other towns of the Province of Quebec.

#### FRANK H. ROWE.

Frank H. Rowe, professor of singing at the McGill University Conservatorium of Music, was born in England and studied singing under Signor Baraldi in London. Later he studied under Signor Vanzo in Milan, who was at one time conductor at La Scala. Mr. Rowe also studied both singing and diction in Paris under Samé. He was for several years a member of the Carl Rosa Opera Com-



FRANK H. ROWE.

pany, the Moody-Manners Opera Company and the Thomas Beecham Opera Company, singing baritone roles. He has sung at many of the best concerts in Queen's Hall and Bechstein Hall, besides appearing in many of the private homes of the nobility, such as the Duke of Westminster's, the Marchioness of Dufferin's, Lord Joicey's and many others. Mr. Rowe has toured England, Scotland and Ireland with a concert party, meeting with great success. Since going to Canada a year ago, he has met with the

highest success, and he recently appeared before their Royal Highnesses, the Duke and Duchess of Connaught.

#### INSTRUCTORS IN ORCHESTRAL INSTRUMENTS.

The double bass viol and trombone are taught by Mr. Beveusee; the flute by Mr. Boucher; the oboe by Mr. Kaster; clarinet and bassoon, Mr. Gaquier; French horn, Charles Tanguy; trumpet and cornet, Van der Meersch.

#### INSTRUCTORS IN ACOUSTICS AND PHYSIOLOGY.

Prof. H. T. Barnes, D. Sc., lectures on acoustics. Lectures on physiology and hygiene of the voice are given in the department of physiology by Prof. H. S. Birkett, M. D.

Recognizing the educative influence of opera generally, and also that it might be in a position to give opportunity to those inclined to take up opera professionally, the McGill Conservatorium last year joined forces with the Montreal Opera Company in the establishment of its operatic school. As in the Oscar Spenger School, New York, the students have practical training in professional rehearsal. Very shortly, the students will, no doubt, be making public appearances at the Opera House.

McGill University is indeed "soaring above the house tops" of mediocrity. The old varsity has been steadily progressing for a century, and perhaps the greatest advance made in all the years is the founding of this Conservatorium of Music, with its unsurpassed director and staff, its "local center examinations," its school of opera, and an orchestra which, under Dr. Perrin's directorship at the frequent conservatorium concerts, has demonstrated its capacity in artistic readings of most difficult compositions. (Advertisement.)

#### A Benefit Concert.

On the afternoon of April 2 an interesting program of vocal and instrumental chamber music was given in Aeolian Hall, New York, for the benefit of Eugen Haile.

The Hess Soloists Ensemble combined forces with those of Cecile Behrens, pianist; Ludwig Hess, tenor, and Sara Gurovitch, cellist, in rendering the program of the afternoon, which included six beautiful songs of Mr. Haile's composition. This able composer is helpless through illness, and in need of all possible assistance.

The Beethoven and Rubinstein sonatas for piano and cello were beautifully performed. Sara Gurovitch played with an exquisite delicacy and warmth of tone, and Cecile Behrens showed a complete mastery of her instrument. Her tone is warmly expressive and clear as a bell. Both performers showed a keenly artistic appreciation of the contrasted styles of sonata.

The Hess Soloists Ensemble acquitted themselves in splendid fashion. Eugen Haile could not have wished a more sympathetic rendering of his lovely songs. Ludwig Hess was in excellent voice, and sang Haile's "Piraten-Trinklied" with verve and abandon; "Es regnet" with the necessary suggestion of comedy, and "Der Holzknecht" with a warmth of youthful sentiment that bespoke a keen appreciation of the composer's mood.

Grace Anderson was a most satisfactory accompanist.

The program follows:

Sonata, piano and cello, A major.....	Beethoven
Cécile Behrens and Sara Gurovitch.	
Song cycle, An die ferne Geliebte.....	Beethoven
Musensohn .....	Schubert
Ludwig Hess.	
Sonata, piano and cello, D major.....	Rubinstein
Cécile Behrens and Sara Gurovitch.	
Songs—	
Kein Echo .....	Eugen Haile
Piraten-Trinklied .....	Eugen Haile
Es regnet .....	Eugen Haile
Teufelslied .....	Eugen Haile
Im Mondlicht .....	Eugen Haile
Der Holzknecht .....	Eugen Haile
Ludwig Hess.	
An die Heimat.....	Brahms
Gypsy Song .....	Brahms
Hymn to Night.....	Beethoven
Hess Soloists Ensemble of America.	

#### Music and the Cowboy.

Concert tours across our Western States are bound to be productive of amusing experiences, if nothing else. Louis Persinger, the American violinist, who is now winning enthusiastic plaudits from musical California, was waiting for a train the morning after his recital in a small Western city, when a cowboy approached him and his accompanist, Mr. Chotzinoff, and volunteered some remarks. "Well, boys, I know yeh all right, yeh needn't tell me who yeh air, because I done went up to the hall and heard yeh play last night. I don't know nothin' about playin' the pianner nor that there fiddle, but I guess you're pretty classy players, all right. And say, you fellers must be feelin' like J. Pierpont and Andy Carnegie if you always sell that many tickets. I bet punching the music box beats cow punching all hollow—ain't it?"

The Fulda (Germany) Oratoria Society Cecilia celebrated Verdi's centenary by producing his "Requiem" on Palm Sunday. The soloists were drafted from Dresden. This appears thus far the only Verdi centennial in Germany.

# The PROGRESS of AMERICAN MUSIC

[This department is designed by THE MUSICAL COURIER to be as complete a record as possible all over the world of works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever, to help make the record all encompassing.

However, advance notices and advance programs will not be considered. The clippings and programs sent must report the concerts which actually have taken place. The data submitted must also include the place and date of performance and the names of the performers, and, before

all things, it should be remembered that composers not born in the United States are ineligible for THE MUSICAL COURIER

list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL

COURIER, 437 Fifth Avenue, New York, N. Y.]

- Charles Wakefield Cadman, "From the Land of the Sky-blue Water" (song), sung by Louis Shenk, Moline, Ill., March 8, 1913.
- Charles Wakefield Cadman, "The Sadness of the Lodge" (piano), played by the composer, Moline, Ill., March 8, 1913.
- Charles Wakefield Cadman, "In the Pleasant Moon of Strawberries" (piano), played by the composer, Moline, Ill., March 8, 1913.
- Charles Wakefield Cadman, "Where the Long White Waterfall" (song), sung by Christine Miller, Osborne Hall, Auburn, N. Y., March 11, 1913.
- Charles Wakefield Cadman, "The Great Wind Shakes the Breadfruit Leaf" (song), sung by Christine Miller, Osborne Hall, Auburn, N. Y., March 11, 1913.
- Charles Wakefield Cadman, "The Rainbow Waters Whisper" (song), sung by Christine Miller, Osborne Hall, Auburn, N. Y., March 11, 1913.
- Charles Wakefield Cadman, "Withered is the Green Palm" (song), sung by Christine Miller, Osborne Hall, Auburn, N. Y., March 11, 1913.
- Charles Wakefield Cadman, "Where the Long White Waterfall" (song), sung by Christine Miller, Lakewood, N. J., March 8, 1913.
- Edward A. MacDowell, "Idyl" (piano), played by John J. Merrill, High School Auditorium, Oklahoma City, Okla., April 18, 1912.
- Arthur Foote, "The Skeleton in Armor" (song), sung by Mendelssohn Club Chorus, Horticultural Hall, Philadelphia, Pa., March 6, 1913.
- Charles Wakefield Cadman, "The Land of the Sky-blue Water" (song), sung by W. A. Rhodes, Pittsburgh, Pa., February 26, 1913.
- Everett E. Truette, suite in G minor (organ), played by the composer, Eliot Church, Newton, Mass., January 16, 1913.
- S. Reid Spencer, "May Song" (part song), sung by Treble Clef Club, Birmingham, Alabama, February 11, 1913.
- Charles Wakefield Cadman, "From the Land of the Sky-blue Water" (song), sung by Earnestine Gauthier, Auditorium, Boston, Mass., March 13, 1913.
- Eleanor Everest Freer, "Fate's Decree" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.
- Eleanor Everest Freer, "Old Love Song" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.
- Eleanor Everest Freer, "Of the Need of Drinking" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.
- Helena Bingham, "Ma'y Jane" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.
- Harriet Ware, "How Do I Love Thee" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.
- Edward A. MacDowell, "Long Ago" (song), sung by Madame Rider-Kelsey, Aurora, Ill., March 17, 1913.
- R. Huntington Woodman, "A Birthday" (song, dedicated to Madame Rider-Kelsey), sung by Madame Rider-Kelsey, Aurora, Ill., March 17, 1913.
- Frank La Forge, "Spooks" (song), sung by Madame Rider-Kelsey, Aurora, Ill., March 17, 1913.
- Edward A. MacDowell, "Sonata Tragica" (piano), played by Lester Donahue, Beethoven Hall, Berlin, Germany, March 16, 1913.
- Edward A. MacDowell, "Thy Beaming Eyes" (song), sung by Kennerly Rumford, Los Angeles, Cal., March 25, 1913.
- R. Huntington Woodman, "An Open Secret" (song), sung by Margaret Parry Hast, Hartman Theatre, Columbus, O., March 30, 1913.
- Charles Wakefield Cadman, "Where the Long White Waterfall" (song), sung by Christine Miller, Lowell, Mass., March 10, 1913.
- Charles Wakefield Cadman, "The Great Wind Shakes the Breadfruit Leaf" (song), sung by Christine Miller, Lowell, Mass., March 10, 1913.
- Charles Wakefield Cadman, "The Rambon Waters Whisper" (song), sung by Christine Miller, Lowell, Mass., March 10, 1913.
- Charles Wakefield Cadman, "Withered Is the Green Palm" (song), sung by Christine Miller, Lowell, Mass., March 10, 1913.
- Charles Wakefield Cadman, "As In a Rose Jar" (song), sung by Christine Miller, Lowell, Mass., March 10, 1913.
- Charles Wakefield Cadman, "Far Off I Hear a Lover's Flute" (song), sung by Ernest O. Todd, Bush Temple Conservatory Recital Hall, Chicago, Ill., March 6, 1913.
- Carl Paige Wood, "In a Garden" (song), sung by Grace Bonner Williams, Recital Hall, Granville, Ohio, February 18, 1913.
- Carl Paige Wood, "Baby Louise" (song), sung by Ruth Jeanette Bailey, Denison Conservatory of Music, Granville, Ohio, March 5, 1913.
- Carl Paige Wood, "A Domestic Pirate" (song), sung by Ruth Jeanette Bailey, Denison Conservatory of Music, Granville, Ohio, March 5, 1913.
- Edward A. MacDowell, "Long Ago, Sweetheart Mine" (song), sung by Ruth Jeanette Bailey, Denison Conservatory of Music, Granville, Ohio, March 5, 1913.
- Edward A. MacDowell, "The Swan Bent Low" (song), sung by Ruth Jeanette Bailey, Denison Conservatory of Music, Granville, Ohio, March 5, 1913.
- Edward A. MacDowell, "The Maid Sings Light" (song), sung by Ruth Jeanette Bailey, Denison Conservatory of Music, Granville, Ohio, March 5, 1913.
- Edward A. MacDowell, "In Autumn" (piano), played by Claire McGlinchey, Huntington Chambers Hall, Boston, Mass., March 6, 1913.
- Edward A. MacDowell, "From an Indian Lodge" (piano), played by Claire McGlinchey, Huntington Chambers Hall, Boston, Mass., March 6, 1913.
- Edward A. MacDowell, "Of Bre'r Rabbit" (piano), played by Claire McGlinchey, Huntington Chambers Hall, Boston, Mass., March 6, 1913.
- Leo Oehmler, "Reverie Romantique" (piano), played by Leo Oehmler, Longfellow Schoolhouse, Pasadena, Cal., February 18, 1913.
- Leo Oehmler, "Merry Mill Wheel" (piano), played by Leo Oehmler, Longfellow Schoolhouse, Pasadena, Cal., February 18, 1913.
- Leo Oehmler, "Do You Remember" (song), sung by George F. Aspinall, Longfellow Schoolhouse, Pasadena, Cal., February 18, 1913.
- Leo Oehmler, "Lad and Lassie" (song), sung by George F. Aspinall, Longfellow Schoolhouse, Pasadena, Cal., February 18, 1913.
- Reginald DeKoven, "There's a Woman Like a Dewdrop" (song), sung by George F. Aspinall, Longfellow Schoolhouse, Pasadena, Cal., February 18, 1913.
- Leo Oehmler, "In Cleopatra's Barge" (piano), played by Leo Oehmler, Longfellow Schoolhouse, Pasadena, Cal., February 18, 1913.
- Leo Oehmler, "Veneziana" (piano), played by Leo Oehmler, Longfellow Schoolhouse, Pasadena, Cal., February 18, 1913.
- Ethelbert Nevin, "My Desire" (song), sung by Ruth Oppenheim, First Christian Church, Atlanta, Ga., January 28, 1913.
- A. Findlay, "Indian Love Song" (song), sung by Minnie Fish Griffin, Knights of Pythias Hall, Baltimore, Md., March 6, 1913.
- Charles Wakefield Cadman, "At Dawning" (song), sung by Florence L. Wilson, City Hall, Haverhill, Mass., March 2, 1913.
- George Chadwick, "Sweetheart Thy Lips Are Touched With Flame" (song), sung by Florence L. Wilson, City Hall, Haverhill, Mass., March 2, 1913.
- Charles F. Carlson, "Each Morn a Thousand Roses Bring" (song), sung by Myrtle Davis, Denver, Col., November 1, 1912.
- Charles F. Carlson, "In This Sepulchral Darkness" (song), sung by Cora Hausen, Denver, Col., November 1, 1912.
- M. Balutet, "Suite Caractéristique" (two pianos), played by Ruth Begelon and Mrs. C. F. Carlson, Denver, Col., November 1, 1912.
- Ethelbert Nevin, "The Rosary" (song), sung by Josephine Herrick, Denver, Col., November 1, 1912.
- Ella May Smith, "A Spring Lullaby" (song), sung by Maud Cockins, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Ella May Smith, "Many a Beauteous Flower" (song), sung by Mrs. Corner, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Ella May Smith, "The Image of the Moon at Night" (song), sung by Mrs. Corner, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Ella May Smith, "Sleep, My Dear Little Baby, Sleep" (song), sung by Mrs. Corner, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Ella May Smith, "Suppose" (song), sung by Mrs. Corner, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Ella May Smith, "The God of Love" (song), sung by Florence May Scott, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Ella May Smith, "Love Lane" (song), sung by Florence May Scott, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Ella May Smith, "Because I Love You" (song), sung by Florence May Scott, Oxley Hall, Columbus, Ohio, March 14, 1913.
- Albert Spalding, Musical Period No. 2 (piano), played by the composer, Bergen, Norway, February 4, 1913.
- Gaylord Yost, "Danse Caprice" (piano), played by Albert Spalding, Bergen, Norway, February 4, 1913.
- Gaylord Yost, "Berceuse" (violin and piano), played by Gaylord Yost and Carl Bentel, Anderson, Ind., March 14, 1913.
- R. H. Whitcomb, "To a Faded Rose" (song), sung by Mrs. Knight, Central High School Auditorium, St. Louis, Mo., February 13, 1913.
- George W. Chadwick, "The Danza" (song), sung by Mrs. Knight, Central High School Auditorium, St. Louis, Mo., February 13, 1913.
- Mary Turner Salter, "The Cry of Rachael" (song), sung by Mrs. Knight, Central High School Auditorium, St. Louis, Mo., February 13, 1913.
- Arthur Foote, four character pieces, opus 48, after Omar Khayyam (orchestra), played by St. Louis Symphony Orchestra, Odeon, St. Louis, Mo., March 22, 1913.
- Edgar Stillman Kelley, "Confluencia" (orchestra), played by Portland Symphony Orchestra, Salem, Oregon, March 2, 1913.
- Edward A. MacDowell, "Thy Beaming Eyes" (song), sung by Clara Butt, Orchestra Hall, Chicago, Ill., March 13, 1913.
- Charles Wakefield Cadman, "Four American Indian Songs," sung by Gay Donaldson, Pittsburgh, Pa., March 27, 1913.
- Charles Wakefield Cadman, "Songs to Odysseus" (song cycle), sung by Mrs. Perry, Pittsburgh, Pa., March 27, 1913.
- Charles Wakefield Cadman, "Sayonara" (song cycle for two voices), sung by Miss Deryn and Mr. Rhodes, Pittsburgh, Pa., March 27, 1913.
- Campbell-Tipton, "Sonata Heroic" (piano), played by Paul Loyonnet, Paris, France, March 11, 1913.
- Campbell-Tipton, "Legend No. 1" (song), sung by Oscar Seagle, Paris, France, March 11, 1913.
- Campbell-Tipton, "Legend No. 2" (song), sung by Oscar Seagle, Paris, France, March 11, 1913.
- Campbell-Tipton, "Spring" (song), sung by Oscar Seagle, Paris, France, March 11, 1913.
- Campbell-Tipton, "Nocturnale" (piano), played by Paul Loyonnet, Paris, France, March 11, 1913.
- Campbell-Tipton, "Matinale" (piano), played by Paul Loyonnet, Paris, France, March 11, 1913.
- Campbell-Tipton, "Deux Bagatelles" (piano), played by Paul Loyonnet, Paris, France, March 11, 1913.
- Campbell-Tipton, "Etude in Octaves" (piano), played by Paul Loyonnet, Paris, France, March 11, 1913.

# LONDON

30A Sackville Street, Piccadilly W.,  
London, England, March 22, 1913.

The last of the series of four Balfour Gardiner concerts was given at Queen's Hall, March 18, when the program was constructed of the following named works: Granville Bantock's "Fifine at the Fair," an "orchestral drama with a prologue," which, on this occasion, received its first London hearing, and was conducted by the composer; Frederick Delius' piano concerto in C minor, played by Evelyn Stuart and the New Symphony Orchestra, under the conductorship of Balfour Gardiner; the first hearing of a new symphony by Frederic Austin; Arnold Bax's "In the Faery Hills," and Balfour Gardiner's "Shepherd Fennel's Dance." The program of this last concert was, as were the preceding concerts of the series, interesting and instructive. Mr. Gardiner has, through the instituting of these concerts, brought to a hearing many compositions that might otherwise have remained unheard for years. This year nine first performances have been programmed; five of these have been compositions by Percy Grainger, and the remaining number by the Messrs. Dall, Bax, Von Holst and Frederic Austin. Of the other British composers whose works have figured on the various programs, these include Sir Hubert Parry, the Messrs. Vaughan Williams, Charles Wood, Delius, Bell, Roger Quilter, Norman O'Neill, McEwen, Bantock, Balfour Gardiner and Madame Poldowski.

It is hardly necessary to say that the names appearing so far on the programs of the Balfour Gardiner concerts have not in any degree exhausted the list of representative British composers. There has been, however, a sufficiently diversified list to allow of a gauging of the undercurrent of British musical thought, and that is, unquestionably that if a sufficiently broad and comprehensive technic can be acquired that alone will suffice as an end in itself. It is impossible to come to any other conclusion after an analysis of British music in general and of this and last year's (the premier season) series of concerts. Last Tuesday's program was conspicuous for Granville Bantock's "Fifine at the Fair" and Frederic Austin's new symphony. Of the former, it is a brilliant orchestration of nothing in particular. Robert Browning's poem has been utilized as the "program," but it was quite superfluous, as it was utterly impossible to discover any relationship between the psychology of the poem and the psychology of the music. Mr. Bantock's "Fifine at

the Fair" would mean as much, if not much more, by any other name. It might have been christened a fantasia in all appropriateness, but then, again, the music's organic evolution might be called in question. Perhaps "Fifine"



MR. AND MRS. ARTHUR HINTON IN THEIR STUDIO  
IN LONDON.

saved the day! Like the greater number of British composers, Frederic Austin is an accomplished technician, and, like most of his confreres, he makes that accomplishment the Alpha and Omega of his work, his symphony testifying emphatically to the orthodoxy of his creed, suf-



JEANNE JOMELLI.

orchestra writing, by any one of the ambitious moderns. Of Mr. Gardiner's "Shepherd Fennel's Dance" it is a good work of its kind, but of no artistic significance whatever. It is a well arranged popular novelty.

The Balfour Gardiner concerts may be said to represent the apotheosis of craftsmanship. Nevertheless, however interesting skillful workmanship may be in itself, it can never compensate in any degree for the absence of the gifts of the divine muses. Much of the work heard at these concerts can be considered in no other light than that of the tentative, preliminary, preparatory work of well meaning individuals, preparatory in part for their own musical salvation and also for the ultimate musical standing of British music. The awakening of the musical consciousness is the great desideratum, and the formula by which the individual man can awaken his own musical consciousness has not been discovered, as yet; of course the musical consciousness must first be there. Craftsmanship as a valuable thing in itself is valueless; craftsmanship is not art; construction is not art, though in respect to the latter a vice versa statement might contain a grain or two of truth. Adapters, arrangers, compilers and designers, all the hosts of contrivers and schemers, schemers of musical notes, are, whether they acknowledge or not, members, one and all of a kind of musical trade union, and they should never be confounded with the few real artists inhabiting, or who have inhabited, this mundane sphere. No matter how sincere or earnest they may be in their intentions it counts for nothing; neither earnestness nor sincerity have anything whatever to do with art as conscious endeavors to coerce art into being, as all who know, know. British music of today has a tremendously strong band of devotees, but at the present moment it is all very much as though the flesh were willing, but the spirit weak.

Katharine Goodson has met with great success on her tour in Germany, besides adding two more countries to her list of musical conquests, namely, Sweden and Norway. In fact, her success has been unqualified. Owing to her American tour she has been unable to accept a number of re-engagements in the two latter named countries, but arrangements have been made for her to give a series of concerts there in 1914-15. Miss Goodson is playing with the Helsingfors Symphony Orchestra, March 25, followed by a recital on the 29th, after which she will return to London.

The Saint-Saëns jubilee anniversary festival, to be held in London in June, promises to be the event of the "grand" season. The festival has as patronesses her most gracious majesty the Queen and a general committee beginning with his excellency the French Ambassador and embracing many notable names in London's social, titled and musical world. Hermann Klein, honorable secretary and originator of the festival, has arranged an interesting musical program, which is to include an orchestral concert at Queen's Hall, June 2, when a number of M. Saint-Saëns' compositions will be played by the Beecham Orchestra, under the conductorship of Thomas Beecham, and on which occasion the famous French composer will officiate as piano soloist, playing a Mozart concerto and his own fantasia "Africa" for piano and orchestra. Then, later in the week, a special performance of his "Samson et Dalila" will be given at Covent Garden, when the composer will be present.

The prospectus of the Leeds Triennial Musical Festival, which has just been issued, is of a comprehensive and interesting nature. The festival will take place at Leeds on October 1, 2, 3 and 4 and will be under the patronage of the King. The choruses will be constructed of choirs from the chief centers in the West Riding of Yorkshire, and will number in the aggregate some 300 voices. There will be three conductors, namely, Arthur Nikisch, Sir Edward Elgar and Dr. H. P. Allen. Among the works to be performed are a new choral work by Dr. Basil Harwood, entitled "On a May Morning"; a new symphonic poem by Sir Edward Elgar entitled "Falstaff"; a new choral work by Hamilton Harty, "The Mystic Trumpeter"; Elgar's "Dream of Gerontius"; Sir Hubert Parry's choral work, "Ode to Music"; Brahms' rhapsodie for contralto solo and men's chorus; Verdi's "Requiem"; Bantock's "Dante and Beatrice"; Bach's Mass in B minor; choral work, "Taillefer," by Strauss; and an entire Wagner program on the afternoon of the closing day of the festival, with Mendelssohn's "Elijah" in the evening. The soloists number Thorpe Bates, John Coates, Teresa Carreño, Mischa Elman, Muriel Foster, Gervase Elwes, Phyllis Lett, Mme. A. Noordewier Reddingius, Robert Raaford, Van Rooy, Mme. P. De Hann-Manifarges, Carrie Tubb and Edyth Walker. The symphonic numbers listed are Brahms' symphony, No. 3, in F; Tchaikowsky's E minor, No. 5; Beethoven's No. 7; Mozart's symphony in G minor; "Ein Heldenleben," by Strauss, and some Wagnerian excerpts.

At his concert, given in St. Petersburg recently, Paul Koschanski, the young Polish violinist, met with a tremendous ovation. "Brahms' magnificent violin concerto, in-

## Mr. and Mrs. Yeatman Griffith JOINT SONG RECITALS

Concert Director—DANIEL MAYER, London  
Vocal Studios: 24 Queen's Rd., St. John's Wood, LONDON, N. W.

## MURIEL LITTLE

Voice Production Taught on Method of ELENA GERHARDT  
(Leipzig Diploma) 2 Wellington Road, N. W.

## Ostrovsky Musical Institute

THE OSTROVSKY METHOD solves the problem of manual flexibility. It develops technique, elasticity, stretch, speed, looseness, resistance.  
Ostrovsky Apparatus and Appliances  
For terms and circulars address Secretary, Ostrovsky Musical Institute, 6 Conduit St., London, W.

The most eminent Composers best Songs and Song Cycles are to be found in the Catalogue of

## BOOSEY & CO. NEW YORK and LONDON

FREE on request. THEMATIC of latest important additions.  
9 East 17th Street - - - New York

Cable: Keynote, London

CONCERT DIRECTION

Established 1899

## DANIEL MAYER

Chatham House  
George Street,  
Hanover Square, W.,  
LONDON, ENGLAND

ENGLAND'S PREMIER AGENCY



## STOJOWSKI

The Eminent Polish Pianist and Composer  
IN AMERICA SEASON 1912-13

CONCERTS and INSTRUCTION for Advanced Pupils

Exclusive Management:  
CONCERT BUREAU OF THE VON ENDE MUSIC SCHOOL, 88 West 99th St., New York

terpreted by that excellent violinist Paul Koschanski," said one of the leading critics of St. Petersburg, "was a real artistic treat. Paul Koschanski must be placed in the very first rank of present day violinists. He combines a wonderful technic with true artistry. His tone is pure and noble, he lacks all affectation, his intonation is faultless, his passage work pure, and his bow stroke perfect. All these qualities are immediately noticeable, and his interpretations are characterized by their artistry and good taste. Paul Koschanski had a great and well deserved success, and after a perfect interpretation of the "Rondo Capriccioso" by Saint-Saëns he played two pieces by Kreisler. We hope to hear a great deal more of Mr. Koschanski."

Madame Jomelli is to give a song recital in April, when she will sing several songs by English composers, who have promised to act as accompanists for their songs.

Cecil Fanning, accompanied by H. B. Turpin, will give two recitals in April, at Bechstein Hall; and Jules Wertheim will give two piano recitals, also in April.

EVELYN KAESMANN.

#### MILWAUKEE NEWS.

Milwaukee, Wis., March 28, 1913.

The second concert of the A Capella Chorus took place on Palm Sunday, March 16, in the Auditorium and was probably the most important musical event of the season so far. The A Capella Choir, with William Boeppler, director, gave the Bach "St. Matthew Passion." The immense hall was crowded and the 8,000 people in the audience listened with a quiet and reverent attention that testified to the impressive and sacred character of the music. Applause was forbidden and although it threatened to break out once or twice, Mr. Boeppler's very evident disapproval quickly silenced it. The A Capella Choir was assisted by a boys' chorus of 150 voices and by an orchestra of sixty pieces, made up partly of local players and partly by the Chicago Symphony Orchestra. The chorus work was superb, and Mr. Boeppler deserves great praise for the remarkable results he has been able to obtain with his singers. In the four voiced chorals the effect seemed absolutely that of four persons singing, four voices of tremendous volume, naturally, but so absolutely were the different voices blended, so true as to pitch, so precise as to enunciation and so delicately shaded that one found it difficult to realize that it was, after all, a chorus of several hundred voices. The pianissimo effects were especially beautiful. It seemed a pity, indeed, that the length of the work required the omission of several of the chorals. Bach's harmonies are so beautiful and we seldom have an opportunity of hearing them sung with such finish. To the modern audience, made up of both musicians and laymen, the long recitatives which Bach used as a means of narration, become somewhat monotonous. There is little rhythmic variety, and the dominant tonic cadence with which Bach loved to end a phrase becomes monotonous. But when one comes to the arias, and, above all, to the choruses, the admirer even of Strauss and Debussy must admit that Bach is not behind any of the moderns in richness of harmony and contrapuntal devices. Ora M. Fletcher revealed a fine soprano voice of good carrying quality and sang the music allotted to her with much intelligence. Christine Miller, whose beautiful contralto voice has been heard many times in Milwaukee, again displayed that rare interpretative art which has placed her in the very front rank of American singers. Especially notable were her numbers with violin obligato, exquisitely played by Mr. Weisbach, the highly gifted concertmaster of the Chicago Symphony Orchestra. Nicholas Douty, tenor, sang the part of the Evangelist with a dramatic fervor and a vocal beauty that made some of his work among the most impressive of the evening. Hans Schroeder, baritone, and Gustave Holmquist, bass, also gave musicianly interpretations of their parts.

Chamber music has been given a good impetus this season, by the effective support the MacDowell Club has given the concerts arranged by J. Erich Schmaal. The second of a series of three concerts under the MacDowell Club's auspices was given at the Athenæum, March 13, and the large audience was a splendid tribute to the work done by the club to bring about more favorable conditions in behalf of chamber music in this city. Mr. Schmaal elected to open the program with the Schubert quintet, op. 114, and gave a splendid reading of this lovely work. He had the assistance of Ralph Rowland, violinist; Albert Fink, viola; Hugo Bach, cello and Ludwig Hoenig, bass. With such mentioned musicians it was not at all surprising that a fine ensemble resulted. Mr. Schmaal's refined piano art was most effective in the Schubert number, his runs, trills and passage work being accomplished with much ease and delightful delicacy. This was followed by a sonata, op. 16, for cello, by Rubinstein, played by Hugo Bach with an amazing technical facility and keen musical insight; his beautiful cello tone, which is at once the delight and despair of his colleagues, has never been heard to such advantage as on this occasion, and Mr. Bach was given an

ovation at the close of the sonata. The performance of the Hugo Kaun quintet, op. 39, was interesting for the fact that although the work was composed during his residence in Milwaukee it had never been given at a public concert here. As compared with the Schubert quintet, the work seems to be ultra modern, but is wonderfully conceived, and many of its themes are of rare beauty. It is highly dramatic and many lyrical passages are intermingled with passages of the most fascinating piquancy. It was played with much sympathy by Mr. Schmaal and his associates, and won the sincere admiration of the large audience present. The MacDowell Club is to be given a great deal of credit for its attitude toward this form of music.

ALEXANDER MACFADYEN.

#### MUSIC IN DENVER.

1516 Milwaukee St.,  
Denver, Col., March 22, 1913.

Mrs. Charles F. Carlson, of the Fine Arts College of Music, presented thirteen of her pupils in a piano recital at the Knight-Campbell Music Company's Hall, on Wednesday evening, March 5. The program was made up of compositions by Rubinstein, MacDowell, Chopin, Liszt and Chaminade, and included a "Concert Fantastic" by Charles F. Carlson, the Denver composer.

The fifth Philharmonic concert, Friday afternoon, March 14, was a splendid success. The orchestra played Mozart's symphony in G minor, No. 40; Strube's "Comedy Overture" and Dvorák's "Carneval." Everett H. Steele was the soloist, playing the Schubert-Liszt grosse fantasie, "Der Wanderer."

The appearance of Clara Butt in a joint recital with her husband, Kennerley Rumford, at the Auditorium, Tuesday evening, March 18, was a musical event long anticipated by Denver folks. This was one of the number of fine concerts given this winter under the management of Robert Slack, and was well attended. Madame Butt aroused great enthusiasm by her wonderful voice in the singing of two Handel arias in Italian, a group each of German, French and English songs, and in a duet with Mr. Rumford, who was also heard in several groups of songs.

Mr. Slack's coming attractions are Lina Cavallieri, soprano, on April 15, and Ysaye, on May 22.

Rossini's "Stabat Mater" was given at the new Cathedral of the Immaculate Conception on the afternoon of Palm Sunday, under the direction of the organist, Malcolm C. Marks, with a chorus of trained voices and an orchestra under the direction of Fred Baker, and the following soloists: Mrs. Frank B. Martin and Wanda Gottesleben, sopranos; Dolores R. Maxwell and Mrs. L. C. Fullenwider, contraltos; Llewellyn Jones, tenor, and John C. Wilcox, basso. About two thousand people crowded the church and many were turned away. Two performances of "The Messiah" were given at St. John's Cathedral during Lent by Henry Houseley and his choir, with Mrs. Leonard Ely, soprano; Agnes Hart, alto; Adams Owens, basso, and Mr. Edwards, tenor, as soloists.

DOLORES R. MAXWELL.

#### Violin Recital by Kúzdó Pupils.

A most interesting violin recital was given by the pupils of Victor Kúzdó, at the New York Institute of Music, on Saturday evening, March 29. The program, which consisted of seven numbers, was particularly well rendered. Each of those taking part showed unusual skill and the tone qualities were exceptionally well brought out. That the audience thoroughly appreciated the work of the pupils was demonstrated by the hearty applause. Mr. Kúzdó deserves great credit for the success of the recital.

The program in detail was as follows:

Prelude (trio for three violins)	Rieding
Miss Alderson, Miss Enlow and Mr. Fay.	
Ecstasy (melody)	Thome
Hungarian Dance	Brahms
Ellen Alderson.	
Niagara Revery	Kúzdó
Spanish Dance	Sarasate
Sidney Stein.	
Romance (duet for two violins)	Guido
Miss Enlow and Mr. Fay.	
Fantasia Appassionata	Vieuxtemps
William Fay.	
Nocturne in E minor	Chopin
(Transcription by Leopold Auer.)	
Introduction and Tarantella	Sarasate
Allmae Enlow.	
Rustic Scene (quartet for four violins)	Papini
Miss Alderson, Miss Enlow, Mr. Fay and Master Stein.	

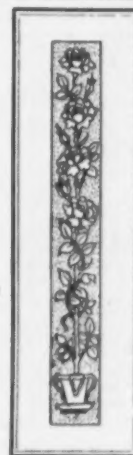
#### Horatio Connell at Bach Festival.

At the Bach festival to take place at Bethlehem, Pa., Friday, May 30, and Saturday, May 31, the baritone roles in the "St. Matthew Passion" and the Bach Mass are to be taken by Horatio Connell.

Never let a *small*  
difference in cost  
obscure a *great*  
difference in quality.

To illustrate: A given sum, saved by the purchase of a "commercial" piano, will never compensate for the *vastly greater* material beauty and musical excellence that *would* have been yours had your purchase been a

# STEINWAY



STEINWAY & SONS

Steinway Hall

107-109 East 14th Street, New York

Subway Express Station at the Door

ALSO PIANOS FOR RENT

**THUEL BURNHAM**  
TEACHER OF PIANO  
Pupil of Luchetitzky and William Mason  
119 Rue de la Tour (XVie) PARIS

**L. d'AUBIGNÉ** Teacher of Singing  
11 rue de Magdebourg, Paris

**CAMILLE DEGREUS** OF PARIS  
Pianist and Accompanist  
WITH YSAÏE IN AMERICA 1912-13  
Address care of R. E. Johnston

**SEVČÍK** Pupil holding diploma and teaching his method.  
**RACHEL BAUME** 21 rue de la Pompe, Paris

**ARTHUR ALEXANDER** TENOR  
6 rue Fajou " " " Paris

**CONSERVATOIRE des Violinistes**  
**ALBERTO BACHMANN**  
DIRECTEUR PARIS  
208 Boulevard Pereire

**Madame Fitz-Randolph**  
Vocal Studio  
36, Avenue du Roule Neuilly-Paris

Novello & Co., London (H. W. Gray Co., New York).  
Three favorite songs by  
**AXEL RAOUL WACHTMEISTER:**  
Consolation Titania Winter Night  
Adapted from the Swedish of Gustav Fröding by Elsa Barker.

**SÉBALD** VIOLIN SCHOOL  
PARIS, 6 rue Monbel

**WAGER SWAYNE** Pianists Prepared for Public Appearances  
39 Rue de Prony (Parc Monceau), Paris

Jean de Reszke  
53 Rue de la Faisanderie  
Paris.

**STUDY MUSIC IN PARIS**  
**A. J. GOODRICH**  
**Florence A. GOODRICH**  
PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION, ORCHESTRATION, TIME AND LABOR-SAVING METHODS  
20 Ave. Victor-Hugo Paris

**LAMPERTI-VALDA**  
SCHOOL OF SINGING  
61 Avenue Niel Paris, France

All Communications to be Addressed to  
**Mme. GIULIA VALDA**

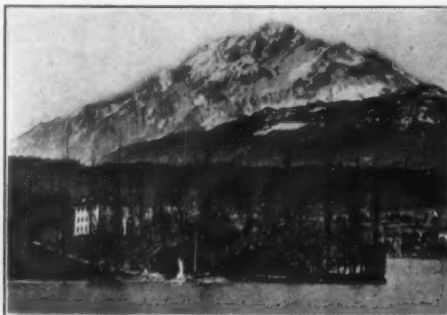
**OSCAR SEAGLE**  
Master of Bel Canto  
PARIS STUDIO: 17 Rue Mozart  
American Tour Season 1913-1914  
For Terms, etc., address Oscar Seagle, 17 Rue Mozart  
**Charles BOWES** Vocal Instruction  
Studio: 10 Rue Herran, Paris

# PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour, Paris, March 25, 1913.

The statement made last week that Oscar Seagle is to effect his appearance in opera at the Nice Opera House after his return from his American tour next April now is fully confirmed. He will be heard in "Hamlet" and perhaps in some other roles, depending upon the amount of time he decides to sacrifice to that engagement. Seagle has had many inducements offered him to appear in Paris



at the Opera Comique, but, with an American tour ahead of him, and as many pupils as he can possibly take care of, he has not felt like undertaking this additional work. The engagement at Nice, which, of course, is very important (Nice being more fashionable even than Paris during the spring season), will be sandwiched in between the American tour and the time when he resumes his teaching. I



Photo by Matzene, Chicago, Ill.  
CHARLES W. CLARK.

understand that Seagle intends to leave Paris late this spring, and is to be heard in various places in Europe, on the Continent and in England, before sailing for America.

Harold Bauer tells me that he has just signed a contract for forty concerts in Australia and New Zealand for the summer of 1914. This tour will follow immediately after his season in the United States, which commences the end of October, this year.

I like enthusiasm, and when I find it in students of music I always know that their teacher must be giving

them real, energetic, skillful instruction, that they must be really learning, for students of music, whether they are advanced or merely beginners, know by an infallible instinct what the work is really worth. I speak of this because I had the pleasure the other day of having a talk with some pupils of Madame Fitz-Randolph. Madame Fitz-Randolph herself is always too busy to be talked to. She never has a moment to spare for interviewers, but I did get hold of some of her pupils, and their intense enthusiasm for their teacher and for their work was an inspiration. Madame Fitz-Randolph has, herself, one of the purest, truest contraltos that ever was heard on the concert stage. With that voice and the training that Madame Marchesi gave it, she made successful tours all over the world. She seems to have given up the concert stage at the height of her successful career solely because she felt that she had the instincts of a teacher, and I have understood that Madame Marchesi confirmed her in this belief; even, I believe, used her influence to persuade Madame Fitz-Randolph to become an exponent of the Marchesi method. Whether or not she uses that method now in teaching I cannot say, but I do know that it has been said of her that she was, of all Marchesi's pupils, the one who most nearly had the world famous Marchesi touch and temperament, if I may so express myself. However this may be, it is sure that Madame Fitz-Randolph is making a great success of her work here, and it is worthy of note that her pupils are not by any means confined to Americans. She has pupils from all parts of the world.

It is an invariable custom in Paris to change the order of the concert season during Holy Week, to omit the regular Sunday concerts on Easter Sunday, and to give them on the evening of Good Friday instead. Of the numerous sacred concerts given on that evening I was able to attend only one, that of the Colonne Orchestra, to which I was attracted by the unusual treat of a combination of the Brahms "Requiem" and Charles W. Clark as soloist. Except for the Clark solos it cannot be said that the great "Deutsches Requiem" was well given. Pierné, who conducted, evidently does not understand Brahms any better than most French musicians, and, indeed, the French public in general, and the soprano soloist, Madame Mellot-

**Doctor P. CONTA**  
18 rue Duphot  
OFFICE HOURS: DAILY 1 to 4 (near the Madeleine) PARIS

**Jean Verd** PIANIST  
35 Rue Vineuse - Paris

**Frederic Ponsot** Marchesi Method  
151 rue de Rome

**REGINA DE SALES** TEACHER OF SINGING  
Pupils Prepared for Opera, Oratorio, Concert  
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris  
Will Teach in Paris all Summer

**KATE LIDDLE** SINGER and TEACHER  
Kurfürsten Str. 54, (corner Georgen Str.) Munich, Germany

**VOCAL INSTRUCTION**  
**Febea STRAKOSCH**  
of Covent Garden Opera, LONDON; LA SCALA, MILAN, etc.  
97 Rue Jouffroy, PARIS

**SHEET MUSIC IN PARIS**  
Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue Lafitte, near the Boulevard. Representative of Schott, Simrock and others.  
Telephone, 108-14

**CHARLES W. CLARK**  
AMERICAN TOUR SEASON 1913-1914  
Direction: Redpath Musical Bureau, Chicago  
**BARITONE** Dr. Frederick Clark, Personal Representative, 12 Rue Leonard de Vinci, Paris

Joubert, was not musically equal to the part. Clark, however, gave a remarkably intelligent rendition of the baritone solos, and the smooth beauty of his voice, his perfect phrasing, quietness and poise, seemed particularly well suited to this intensely fervent music. One of the most noticeable qualities always in evidence in Clark's production is his deep musicianship, his masterly interpretation even of the most musically difficult phrases. As to the rest of the program it consisted of a concerto for oboe and orchestra by Handel, in which the oboe was rarely audible; the magnificent "Variations Symphoniques" of César Franck, which were played with much sentiment but with uncertain technic and insufficient power by Alfred Cortot, and a portion of the first act of "Parsifal." This program is to be repeated again next Sunday, which will be the fifth time (the fourth time consecutively) that Clark has appeared this season at the regular concerts of the Colonne Orchestra. It is certain that Clark's ability as an artist now is fully appreciated here in Paris, as well as all over Europe, no less than it is in America. This is a high attainment for a singer who has not gone into opera, for, of course, everything in Europe centers more or less about the opera. In fact, Clark has been doing so much here that for weeks now you could not go on the street without seeing his name posted in big letters on the billboards. Last week, after singing here with the Colonne Orchestra, he jumped over to London the same evening, had a long rehearsal Monday morning, sang in London Monday night, and was back here teaching Tuesday. It seems that big success means big work, too.

\*\*\*

Marcel Chailley and Madame Chailley invited a few friends in for an informal pupils' recital last week, and an excellent showing was made both by Mr. Chailley's violin classes and Madame Chailley's piano pupils, among whom there are a number of Americans. It is inspiring to see one little violin pupil, who is only twelve years old, and has been taking lessons only about a year, stand up like a man and play a Rameau gavotte with all the strength of accent and right arm force and precision of an old experienced artist! No less inspiring to hear a little girl of about twelve or thirteen play Rode's eighth concerto. Among the older pupils there were many experienced players, who gave numbers of the most difficult grade both for piano and violin. Especially remarkable was the playing of Chopin's polonaise in D flat, in which the pupil showed much of Madame Chailley's remarkable tone and deeply romantic taste; and the excellent playing by one of Mr. Chailley's pupils of Vieuxtemps' ballade et polonaise.

\*\*\*

Dr. Conta's discovery of a means of rejuvenating the voice is of the greatest importance to singers, and its value is not only for those who are old, whose voices are worn out, nor for those who are suffering from some affliction of the throat. Dr. Conta assures me, on the contrary, that this discovery makes possible the improvement of any voice. Dr. Conta has recently published, both in English and French, an excellent short, but comprehensive, statement describing this new treatment and giving photographic reproductions conclusively proving its value.

\*\*\*

This discovery was submitted to the Academy of Science by Mr. d'Arsonval and reported by a long article in the famous illustrated magazine, L'Illustration. Among other things this article says: "... In order to remedy a defective condition of the voice, our first care should be to bring back the mucous membrane of the throat and nose to its normal condition. Breaking with old traditions, Dr. Conta is very careful not to touch the vocal chords; by means of special treatment of the mucous membrane, and without the least cauterization, Dr. Conta restores to health the delicate membranes which we have so neglected and even succeeds in causing the 'nodules' in the vocal chords to disappear." What seems to me to be the most interesting part of all this is the fact, which has been proved by

Dr. Conta, that many singers who believe their throats to be in perfect condition are shown to be really in need of treatment. The method which Dr. Conta has of photographing a note shows this very conclusively. If the note is absolutely smooth throughout its entire duration the photograph shows a perfectly smooth, unbroken line. If, on the contrary, there are irregularities in the tone, this also is shown on the photograph. But it is just this irregularity which makes all the difference between the good voice and the poor voice. It seems, therefore, that many students and singers who are unable to overcome a certain roughness or unsteadiness in the voice production have need of Dr. Conta's services as well as that of their vocal teacher. This ought to be good news to many singers who have not quite "arrived," but have been unable to say just why their best efforts have been attended with less than perfectly satisfying success. This reason has now been brought to light by Dr. Conta. It is a really great discovery and worthy of repeated mention.

\*\*\*

Sébald sends me a card from Lucerne showing the Wagner villa where "Tristan" was composed, and writes that



MADAME FITZ-RANDOLPH.

Who is attracting vocal students from many parts of the world.

he has been constantly touring principally in Germany, Belgium and Russia, everywhere receiving ovations and engagements for next season. Considering that Sébald is one of the greatest violinists in the world, there is nothing surprising about that!

\*\*\*

A recent number of Westermann's Monatshefte (Braunschweig) contains an article entitled "Musical Impressionism" ("Musikalischer Impressionismus") by the famous German writer on musical subjects, Dr. Walter Niemann, of Leipzig. The article interested me especially, because it mentioned the names of several American composers, among them MacDowell and Campbell-Tipton. Photographs are given of Debussy, Karg-Elert, Ravel, Delius, Cyril Scott, Campbell-Tipton, Scriabine, Szymanowsky and Schönberg, these being the chief modern impressionist composers in the opinion of this excellent writer. It seems to me, however, a mistake to put together in any one group such men as Schönberg, Scriabine and Campbell-Tipton, for

Oeuvres de  
**SEBASTIAN B. SCHLESINGER**  
TROIS MELODIES  
chantées dans tous les concerts.  
**D'UNE PRISON  
O MA CHARMANTE  
TOUJOURS**  
chez R. et M. Lion & Cie., Éditeurs de Musique  
Paris, 17, Place de la Madeleine

Campbell-Tipton, although he may certainly be called in a certain sense an impressionistic writer, is, above all things, perfectly sane, perfectly unaffected, perfectly coherent. This fact, it seems to me, is of more than passing importance. The trouble with these other men, and even also to some extent with such men as Ravel and Debussy, is that the ordinary, average music lover, the best class of amateur and professional musicians, do not find themselves interested by the music of these extremists. Most people are very much devoid of the sort of curiosity which leads to the study of any music, no matter how extreme it is, if only it is new. And the work of most of these extremists is practically valueless. Many of Ravel's songs are unsingable, much of Debussy is beyond the average mind, by which I do not mean that it is better than the average mind, but that it is simply too utterly lacking in inspiration, too purely affected; and as for Schönberg and all his school, most people simply find this stuff laughable—and so it is. It is in a certain way an honor to class Campbell-Tipton with these men who are called "great," but it is in another way an injustice. For Campbell-Tipton's music is of that perfectly normal kind which everybody loves. He refuses to allow himself to be led or pushed into affectation for the sake of being what is wrongly and falsely called original. His music is thoroughly individual, which is what originality really means—but it is also thoroughly singable and playable, thoroughly effective on the concert platform; and for this one reason it will no doubt be very much alive when the effusions of some of these others are entirely forgotten except as a freak fancy of a freak decade.

\*\*\*

Jean Verd, the pianist and accompanist, so well known and well liked among the American colony of Paris, appeared recently with the Salon des Musiciens Français, of which I have so often spoken in these columns, playing with Naudin the "Suite Caractéristique (for two pianos and chorus) Without Words." I was unable to be present, but I am told that the impression was good and the interpretation very fine indeed. Mr. Verd also acted as accompanist at the concert of the composer Marcel Grandjany, and as soloist at a soiree given by Madame Deseilligny.

#### Jean Sinclair Acquires

Early Italian Music.

After her summer's study with Harold Bauer, Miss Sinclair traveled in Italy for two months. According to Mr. Bauer's suggestion she called on Giuseppe Buonamici in Florence, who has recently discovered some unusual clavier music of the seventeenth century. The interview was most interesting, as Mr. Buonamici played and discussed this music for Miss Sinclair, and presented her with copies of the same. This is an important contribution to her lecture-recitals on early clavier music.

#### ZIMBALIST'S FAREWELL RECITAL.

Efrem Zimbalist's American season has been a series of triumphs. The young Russian violinist occupies an enviable place among violin virtuosos of today, and America has recognized his remarkable musicianship and genius.

Zimbalist will sail for Europe, April 29. His manager, Loudon Charlton, announces a farewell recital, the program to be of exceptional merit, for Sunday evening, April 27, at Carnegie Hall, New York.

# SCHUMANN-HEINK

Direction: THE WOLFSOHN MUSICAL AGENCY, 1 West 34th Street, New York

"STEINWAY PIANO USED"

NOW IN AMERICA

Dates Now Booking, Season 1912-1913-1914

## NATIONAL FEDERATION OF MUSICAL CLUBS.

The plans for the coming biennial meeting of the National Federation of Musical Clubs, in Chicago, in April, are becoming more definitely arranged. The meeting will be held during the week of April 21 to 26 at the Congress Hotel. Between three and four hundred delegates are expected and everything points to a most successful meeting. The opening reception to the delegates by the local National Board will be an informal one at 3 o'clock on Monday afternoon, April 21, and the formal reception will take place that same evening at the Art Institute as announced. On Tuesday, April 22, the sessions will open at 10 o'clock in the morning. Reports will be made and committees appointed and there will be an address by Mr. Claxton. At 2 o'clock that afternoon there will be the election of the nominating committee. At 3 o'clock a sonata will be given by the school children of Chicago, and at 8.15 in the evening the delegates will be entertained at a concert given by the Chicago clubs. The session on Wednesday morning, April 23, will open at 9.30 with necessary business, followed by a symposium on "American Music," also club discussion. At 2 p. m. a concert will be given by the representatives of the different Federated Musical Clubs throughout the country. The orchestral concert by the Chicago Symphony Orchestra will be given that evening at which time the prize orchestral compositions will be heard. Thursday morning at 9.30 there will be reports from the special committees and a symposium on "Public School Music." At 2 o'clock Mrs. Hughey, of the Hughey Music School, will give a demonstration of her method, to be followed by a general conference. Thursday evening there will be a choral work concert. Friday morning the election of officers for the National Federation will take place. There will be a special speaker to entertain the delegates during the election business. At two o'clock in the afternoon there will be a lecture recital and at 4.30 Mrs. Custer will give a reception to the delegates. Friday evening will be given up to an artist concert, which will close the session. The local Biennial Board is making every possible effort to insure the success of their eighth biennial festival. A large attendance is expected and the well known hospitality of the West is a guarantee of the complete success that is to be expected.

The Friday Morning Musical Club, of Washington, has been having a series of most interesting and successful meetings. A Mozart program was given on December 13, as follows:

- Arranged by Miss Allen.  
Sonata for violin and piano, No. 14.  
Miss Allen, Mrs. Byrnes.
- Songs—  
Deh Vieni, from The Marriage of Figaro.  
Batti Batti, from Don Giovanni.  
Aria from Il Re Pastore.  
(Violin obligato, Miss Allen.)  
Mrs. Huron W. Lawson.
- Concerto, D minor—  
Mrs. Byrnes.

Second piano, Miss Bell; violin, Miss Allen; second violin, Mrs. Dulin; viola, Miss Sewall; cello, Mr. Lent.

The following very interesting program was given on January 3:

- Program arranged by Miss Brickenstein.  
Sonata I, Adagio, Allegro.....Bach  
Minuet.....Gluck  
Adagio (from op. 30, No. 1).....Beethoven  
Mazurka.....Wieniawski  
Mr. Kalpaschinkoff.
- Feuille d'Album.....Cesar Cui  
Scherzo.....Tschalkowsky  
Mrs. King.
- Pilgrim's Song.....Tschalkowsky  
In questa bomba oscura.....Beethoven  
Die Ehre Gottes aus der Natur.....Beethoven  
An Old Sacred Lullaby (1649).....D. Corner  
Le Cor.....Flégier  
The Friar's Song (from Ivanhoe).....Sullivan  
Charles Trowbridge Tittmann.

On January 17 an artist's recital was given by Xaver Scharwenka, as follows:

- Ballade, op. 23, G minor.....Chopin  
Nocturne, op. 15, F sharp.....Chopin  
Valse, op. 42, A flat.....Chopin  
Novelette, op. 22.....Scharwenka  
Serenade, op. 63.....Scharwenka  
Two Polish Dances, op. 15 and op. 3.....Scharwenka  
Sonata, op. 57 (Appassionata).....Beethoven  
Melodie Russe.....Liszt  
Polonaise, E major.....Liszt

The violinists of the club took part in the following program on January 24:

- Sonata, op. 78.....Beethoven  
Mrs. Prindle.
- The Horse and the Road.....Theresa Garrison  
The Night Has a Thousand Eyes.....Arthur Foote  
My Balmie.....Kate Vannah  
Miss Edwards.
- Theme with Variations (from the Emperor Quartet).....Haydn  
Minuet.....Mozart  
To a Wild Rose.....(Arranged by Mr. Lent) MacDowell  
Miss Wilbur, Miss Bowers, Josef Kaspar, Miss Lee.

- The Birthday.....Huntington Woodman  
When Cherries Bloomed.....Cadman  
Laddie.....Thayer  
Mrs. De Yo.

- Nocturne for four violins.....Johann Slunicko  
Miss Bowers, Miss Linderkohl, Miss Wilbur, Mr. Karpar.

On January 31 the usual program was varied by some choruses:

- Abendlied.....Schumann  
Polonaise, op. 46.....MacDowell  
Miss Wheatley.

- Les Borceaux.....Faure  
Ninon.....Delibes  
Psyche.....Paladilhe  
Feldensamkeit.....Reger  
Katherine Lee-Jones.

- Suite for violin.....Ries  
Präludium.  
Romanza.  
Scherzo.  
Eugénie De Guérin.

- Etude.....MacDowell  
Prelude.....Grieg  
Waltz in D.....Schütt  
Mrs. Bowen.

- The Snow.....Elgar  
Fly, Singing Bird.....Elgar  
Chorus of the Friday Morning Music Club  
(Heinrich Hammer, director).

Violas: Mrs. Dulin, Mrs. Lewis, Miss De Guérin,  
Miss Sewall, Miss Snyder, Miss Allen.

## Arthur Middleton

### The World's Greatest Oratorio Basso

ADDRESS:

Care of MUSICAL COURIER

437 Fifth Avenue

New York City

A program which was in the nature of a recital by Marie Stone Langston was given on February 7:

Program arranged by Mrs. Kendall.

- Sapphic Ode.....Brahms  
Der Tod und das Mädchen.....Schubert  
Zur Ruh' Zur Ruh'.....Wolf  
Lenz.....Hildach  
La Cloche.....Saint-Saëns  
Le Miroir.....G. Ferrari  
La Dame de Pique.....Tschalkowsky  
Ahl Mon Fils (from Le Prophète).....Meyerbeer  
Thy Name.....Park  
The Night Has a Thousand Eyes.....Douty  
The Way of June.....Willeby  
The Spirit Flower.....Campbell-Tipton  
Dawn.....Leoni  
Marie Stone Langston.

- Quartet.....Schumann  
Messrs. Rakemann, Breckin, Lortieberg, Mrs. Kendall.

On February 14 a program of Anton Gloetzner's compositions was given, with the composer at the piano:

- Songs for soprano—  
Thou Who in Thy Tenderness.  
Thine Angelus (William Russell).  
No Death.  
Mabel Latimer.
- Violin solo—  
Canzonetta.  
Herman C. Rakemann.
- Piano—  
Deux Valses Characteristiques, A and A flat minor.  
Albumblatt.  
Anton Gloetzner.
- Songs for soprano—  
Hildegunden's Trauer (from Dreizehnlinden by F. W. Weber).  
Ein Vöglein singt in Wald (Anna Ritter).  
Es rauschen die Wellen (H. V. Mat).  
Marion MacFall.
- Violin—  
Scherzo.  
Berceuse.  
Hermann C. Rakemann.
- Piano—  
Grand polonaise in B flat minor.  
Anton Gloetzner.

The American Music and Art Society, of Denver, Col., met at the Albany Hotel, Thursday evening, February 6.

The usual delightful supper was followed by an equally delightful program:

- Trio for piano, violin and cello, op. 1.....Erich Korngold  
Mrs. Eells, Dr. Von Dworzak, Mrs. Spalding.

- Songs—  
Die Georgina.....R. Strauss  
Mausfallen-Spruchlein.....B. Wolf  
An die Nachtigall.....Brahms  
Kling!.....R. Strauss  
Wanda Gottesleben.  
At the piano, Florence Lamont.

- Piano—  
Danse Elegiaque.....Cyril Scott  
Burlesque Caprice.....Gabrilowitsch  
La Veta Bertschy.

- Songs—  
Ah, Love, But a Day.....Protheroe  
Mammy's Song.....Ware  
Inter Nos.....MacFadyen  
To a Messenger.....La Forge  
John C. Wilcox.  
At the piano, Mrs. Wilcox.

The Berwyn Musical Club, of Berwyn, Ill., gave its first "Federation Night" on Monday evening, February 10. This will hereafter be an annual affair. The meeting was attended by a large and very enthusiastic audience, and every one pronounced it most interesting. The program was as follows:

- Chorus—  
Persian Serenade.....H. A. Mathews  
Indian Cradle Song.....H. A. Mathews

- Songs—  
Come to the Garden, Love.....Mary Turner Salter  
I Breathe Thy Name.....Mary Turner Salter  
Miss Forsberg.

- Songs—  
Hindu Slumber Song.....Harriet Ware  
June.....Mrs. H. H. A. Beach  
Mrs. Crawford.

- Piano—  
Fernando's Serenade.....Charles Wakefield Cadman  
The Pompadour Fan.....Charles Wakefield Cadman  
Miss Dickinson.

- Duet—  
Love, the Fair Day.....Mabel Daniels  
Mrs. Branch and Mrs. Collins.

- Songs—  
Cloud Shadows.....William G. Hammond  
Cupid's Wings.....William G. Hammond  
Mrs. McGuire.

- Chorus—  
The Rose in the Garden.....Neidlinger  
Obbligato by Miss Forsberg.

- Piano—  
From a Log Cabin.....MacDowell  
The Shadow Dance.....MacDowell  
Mrs. Hey.

- Songs—  
Nightingale Song.....Ethelbert Nevin  
A Perfect Day.....Carrie Jacobs Bond  
Mrs. Marquis.  
Clarinet obligato, Dr. R. L. Marquis.

- Songs—  
Will-o'-the-Wisp.....Charles Gilbert Spross  
The Wind Song.....Charles Gilbert Spross  
Mrs. Stokes.

- Piano—  
The Eagle.....MacDowell  
The Witches' Dance.....MacDowell  
Mrs. H. V. Church.

- Song—  
St. John's Eve.....Chaminade  
Club Chorus.

The Philomel, of Warren, Pa., met at the Studio on Wednesday, February 5. The afternoon was devoted to the following program:

- Olive Lanson, pianist, assisted by Cora Watson Feit, soprano.  
Prelude, op. 28, No. 17.....Chopin  
Waltz, op. 70, No. 3.....Chopin  
Poem, op. 41, No. 2, from Omar Khayyam.....Arthur Foote

- Songs—  
The Spring Has Come.....Maude Valerie White  
Sleep, Baby, Sleep.....Franz J. Strahm  
Intermezzo, op. 118, No. 3.....Brahms  
Nocturne, from The Carnival, op. 48, No. 5.....Schütt  
Murmuring Brook.....M. Meyer-Obersleben

- Songs—  
If I Were a Rose.....Edouard Hesselberg  
Your Smile.....Dorothy Forster  
From the Land of the Sky Blue Water.....C. W. Cadman  
Serenade, op. 19.....Ole Olson  
Polonaise in E flat.....Moszkowski  
Dance Macabre.....Saint-Saëns  
(Two pianos) Miss Lanson, Miss Schott.

A very interesting news item comes from Mrs. F. S. Wardwell, of Stamford, Conn., the chairman of the Educational Department. Her "Plan of Study" has been used by no less than eighty-five federated clubs in thirty-three different States during 1911, 1912 and 1913. There were 10,000 of these books sold during the last four years, a very conclusive proof of the genuine value of the work, and a testimony to the benefits that accrue from the detailed work of the committees in the Federation.

The Musical Coterie, of Little Rock, Ark., has been exceedingly active this season, giving regular concerts, one of which on Wednesday morning, January 8, was given up to American composers:

- Piano quartet—  
Midsummer Night's Dream.....Mendelssohn  
Messdames Rosner and White, Misses Shoppach and Cappelman.

# THIRTY YEARS IN MUSIC

AN ART-COMMERCIAL NARRATIVE

By WILLIAM GEPPERT



MARC A. BLUMENBERG



Thirty-two Years Ago the Musical Courier Occupied One Room in 25 East Fourteenth Street



COMMENTING in his characteristic fashion one day, Marc A. Blumenberg said to me: "I do not quite understand the mental composition of a man who prints a picture of himself in his own paper." We happened at the time to be looking over a trade publication bearing a front page likeness of its editor.

Mr. Blumenberg has said many other things in my hearing worth remembering, but at this particular time the utterance

just quoted comes back to me with especial appropriateness. I think that he, too, will recall it when he sees these lines and realizes to what they serve as an introduction. His fine sense of humor should help him over the delicate situation of unexpectedly facing himself pictured in his own paper, and it ought to save an enthusiastic staff of editors and executives from the reprimand which I feel sure will spring to his lips as a first impulse on that occasion.

Whatever his personal intentions or inclinations in the matter, it remains a fact, nevertheless, that Marc A. Blumenberg's pen has been drawing a most intimate portrait of its wielder these many years. No man can address a clientele on such a variety of subjects as the builder of the present *MUSICAL COURIER* has been doing for over thirty years without furnishing a faithful index to his mental make-up and his relations with his fellow men in the exigencies of art, business, social intercourse, and life in general.

That process of unconscious literary self-revelation performed by Mr. Blumenberg is another reason why his staff looks upon these few pages of most sincere tribute as less of an indiscretion than might appear at first blush. The readers of his papers, we feel sure, will be glad to see what manner of man in appearance is he who has proclaimed and pushed so mightily and so militantly the many principles which were fought to a successful issue by him and his publications for the benefit of musicians at large and of American musicians in particular.

Some of these battles have taken their place in musical history; others were no less potent because they were fought with a strategy whose end is defeated by undue publicity. The vanquished in such conflicts remember the campaign, even if the chief beneficiaries forget it all too quickly.

It is not my purpose to enumerate here the many memorable achievements of the "Chief," as he is known to all his subordinates, for when the prime movers in this plot came together to devise means for commemorating the passing of over thirty years of the paper's existence, it was decreed that as acting editor of *THE MUSICAL COURIER*, my share of the conspiracy should consist of the doubtful duty of explaining to the readers, and trying to divert Mr. Blumenberg's displeasure.

It was the desire of the assemblage also that William Geppert, editor of *THE MUSICAL COURIER EXTRA*, be asked to write the specific sketch of Marc A. Blumenberg's career, as well as the description of his various enterprises and how they were developed and brought to their present state of importance and prosperity. This,

Mr. Geppert has done most ably in the pages that follow, and no one possesses a better knowledge of the subject than he, for he has been a potent business aid to Mr. Blumenberg for many years and through his intimate associations with the head of *The Musical Courier* corporation boasts a closer commercial affinity with him than any one else in these offices.

At the risk of exceeding the purpose of these prefatory lines, I cannot let pass the opportunity to record the personal esteem and admiration felt for Marc A. Blumenberg by his entire staff, including myself, and to register our belief that no employer could possibly exceed him in courteous and kindly treatment of his helpers, in appreciative understanding of their good points as well as their failings, and in his broad, finely philosophical ability to see all sides of a question and to be just and fair always.

From me, Marc A. Blumenberg has had especial regard for almost ten years, because during that period he never has made to his employees an unethical suggestion from a journalistic or commercial standpoint, and never has lost his temper. But principally, I think I like him because he always has found the humor in any situation that possibly could prompt it.

LEONARD LIEBLING,

*Editor Musical Courier (Wednesday Edition).*

## Over Thirty Years in Music

There is one form of art that is so elusive, so evanescent, that to attempt to commingle commerce with it is a seeming impossibility; and yet that conjuncture is necessary to its existence. Music is that impalpable thing that makes it almost an impossibility as a commercial proposition, and yet commercialism is as necessary to its life as is the ability to create compositions and to bring to the sense of hearing those works that represent the visual part of the art.

In sculpture, in painting, in literature, in the forming of the precious and baser metals into art forms, there is something that is tangible; but in music there is practically nothing tangible, and once a composition is performed, is given out to the hearing of the auditors, it can never again be repeated, in exactly the same manner to the understanding. The same compositions may again be brought to the hearing, but always in a different form or manner, and while the same person has it brought to his consciousness through the sense of hearing, it is not the same; the first hearing is a thing of the past. The same artist, the same orchestra, the same instrument, may be the source of the reconsideration of the composition, yet there will be a reading that may make it an entirely different musical effect.

A piece of sculpture is tangible—it can be handled, it can be bought and sold, it can become an article of commerce and must be announced—in other words, it must be advertised. The same applies to a painting. The same applies to literary products. Music, however, is a thing that is kept alive through a record of characters which guide the reproduction; but that reproduction always is different. One pays his money to hear concerts, whether by an orchestra, by a singer, by a pianist, by an organist, by a combination of singers and instrumentalists, and opera by an opera organization,

and while the same products of the composer may be heard at different times, there is no possibility that the same effects, the same readings of the characters will again be given. Yet the selling of these opportunities to gratify the love for music present no distinct and tangible commercial transaction like that of the buying and selling of sculpture or paintings. One may pay to see a great painting, and then again pay to see the same thing. This is one reason why commercializing music is one of the difficulties presented in keeping it alive and it cannot be maintained except through commerce.

The musician, the artist, so to speak, disdains in a way many things that appeal to or touch upon the commercial—he believes commerce defeats his work, that which he produces; and yet the musician must either make his art productive for his self support, or he must look to others, those in commercial walks, to supply him with that which keeps himself and his art alive. He cannot make music as a profession unless music makes money for him.

It is not as hard to bring about this commingling of commerce and art as it is to overcome the prejudice against indulgence in commerce on the peculiar plea that it dulls and stunts music—as if the sale of a picture injures the standing of a painter, or an order to Sargent or Shannon for a \$10,000 portrait affects the artistic character of either. Yet there are many instances where this prejudice has been successfully met. Probably there is no more prominent illustration of this than in the difficulties met in the building up of a representative journalistic proposition like *THE MUSICAL COURIER*, which has become the organ of music throughout the world—an organization that has no parallel in journalism today—based upon the destruction of that prejudice and upon the inculcation of a sane and artistic theory. This tangible exhibit of what can really be accomplished through a proper and ethical conception of the combination of commerce and art, is a living argument that, as far as music is concerned, it is actually essential to those who propose to succeed in it to recognize quickly the necessity of a close alliance between their art and publicity, so that the world may know what is being done, what music and musicians are accomplishing, and how to find those who are capable.

To tell the story of this achievement means the writing of the life of one man, and that against the protests of that individual, who has for so many years fought prejudices and misunderstandings that would have staggered anyone of a less strong personality. Yet for those who know this man, those who, like the writer, have been associated with him for many years, there is a wonderful psychological study in this history of establishing a co-ordinated commingling of the commercial with the arts through a cosmopolitan and international journalistic enterprise. It is to clear the atmosphere in a way, and to give an understanding of the work done during those past thirty odd years (and which has brought the musical situations in Europe and America to a closer understanding, and at the same time allied the musical elements of the two continents) that this narrative is written.

Over fifty years ago there was born in Baltimore Marc A. Blumenberg, who was reared in a musical atmosphere, for his family, and particularly his brother, were musical far above the average. It is not told just what the youthful Blumenberg was destined to be by his parents, but his strong personality soon manifested itself in a way that left him to his own devices. That he received a musical education is evident from the fact that when a boy he was organist for one of the churches in Baltimore. It may be that through the pipe organ he developed that love for the orchestra which has always been such a part of his life, for from his earliest age he was a con-

stant attendant at every orchestral performance he could get to. This constant study of the orchestra and the part it has taken in the development of his studies will be referred to later in this narrative. But while at work on his music the young man was not neglecting other branches of the arts. It was about this time he made the acquaintance of William M. Laffan, at that time editor of the *Baltimore Bulletin*, who only recently passed away as the head of the *New York Sun*. Mr. Laffan was an art collector, and his love for paintings resulted in the gathering of some of the notable galleries of this country. The meetings of these two men were brought about through this love for pictures, and it was but a short time before Mr. Blumenberg was engaged by Mr. Laffan as a writer for the *Baltimore Bulletin*.

The following is an extract from an article which appeared in *THE MUSICAL COURIER*, written by Mr. Blumenberg at the time of the death of Mr. Laffan:

"William M. Laffan, who died on Friday morning, November 20, and who was at the head of the *Sun* paper, was the man with whom I began my work as a member of the newspaper fraternity; I entered journalism under his auspices on the *Baltimore Bulletin* in the early seventies, and wrote my first lines for that paper. It was a unique paper, too, and sprang into unusual prominence by publishing, in serial form, George Eliot's 'Daniel Deronda,' that being the first appearance of that novel in this country after the novelist's popularity had been attained here through her 'Mill on the Floss,' 'Adam Bede' and 'Middlemarch.' The chums in Baltimore of Mr. Laffan were Walter S. Wilkinson, general agent for the South of the John Hancock Mutual Life Insurance Company, and Dr. William H. Crim, a popular physician, who was surgeon of the crack Fifth Militia Regiment and who was family physician at my home. Mr. Wilkinson, a typical ex-Confederate of military bearing, and Dr. 'Billy' Crim introduced me to Mr. Laffan, and I handed copy to him until he left Baltimore. He was immersed in art questions to such a degree that he made them infectious with his associates, and I was introduced by him to the Walter's Art Gallery, which he then and ever after influenced to the exclusion of nearly all other connoisseurs. The first lectures and explanations on ceramic, pictorial and sculptural art imbibed by me came from Mr. Laffan. When he left Baltimore to become interested in the Long Island Railroad, the *Bulletin* disappeared, and I joined the *Baltimore American* staff."

About this time, when twenty-one, in fact, Mr. Blumenberg realized that under then existing conditions there was little in music for him, and he turned his attention to other pursuits. Here will be told an incident in his life for the first

time, and which probably will be resented by him. That was the forming of a company to develop the iron regions of Alabama, and this went so far that options were held on all that territory now so prominent a part of the iron industry of that part of the country. In the working up of this project Mr. Blumenberg rode horseback over all this iron and coal territory, and today there is not a man, interested or uninterested, who is more familiar with that section. But through the dishonesty of the treasurer of the company, the acquired options had to be relinquished after much work had been done, as for instance, the completed dam across the Black Warrior River at Tuscaloosa, Alabama, which had to be finished on a certain date in order to secure valuable concessions from the Alabama Legislature, and which were forfeited—which ended the enterprise. The whole charter became the property of a new company, which has since become famous.

It may be a strange thought, but one must naturally ponder the results of this project had the young Baltimorean's associates been more far-sighted, or simply honest, and had he continued in and developed the iron fields of that section of the South which are today so great a factor in the iron and steel industry of the world. Had the great wealth, which has since come into the hands of others through this iron territory, gone to that company, much in music in America would today have a very lethargic character.



Present Offices of The Musical Courier Company



Musical Courier Reception Room



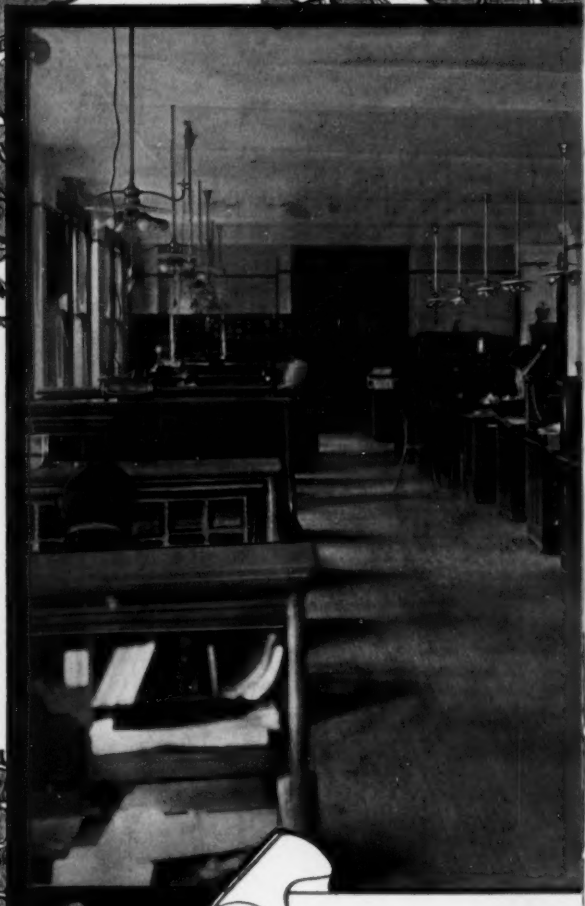
The Desks of the Editors



Musical Courier Counting-Room



Binding Department



A Section of the

l Departm



Linotype Department



Office of Blumenberg Press



A Corner of the Main Office



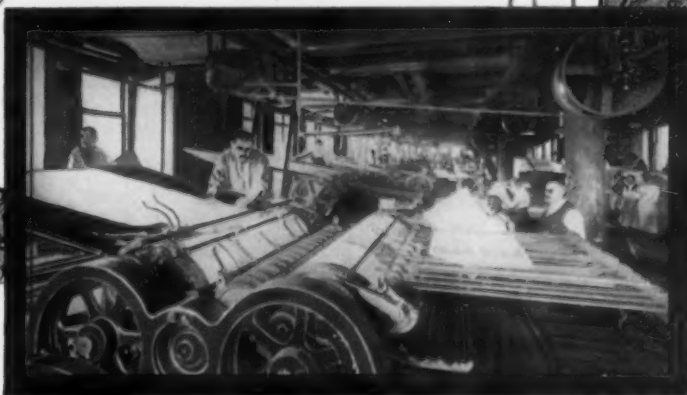
Information Bureau



Department



A Corner of the Subscription Department



Job Press Department



Job Department



Main Press Room



After this interference with his ambitions, Mr. Blumenberg returned to Baltimore and his music, but he soon sought larger fields.

He located in New York City and began working on music papers. It is here the young man found that

which tended toward his ambitions. His work on the Baltimore dailies as music critic had provided that dipping into ink that makes so many of us slaves to a theory. The fact that his work gave him entree to all things musical in the big town helped to fan the ambitions to that point where he would realize that which he even yet hugs. A delusion it may be, but who can tell what time may bring about in view of what already has been accomplished? This ambition was to establish a music paper, the profits of which should go to the support of the greatest orchestra the world has ever known. Only to a few has this ambition been indirectly broached. Those who have heard the modest manner in which this subject has been referred to can realize just what it means—and the possibilities of it.

And here is the incentive for the establishment of the music paper of today, which is the only one that has ever been brought to eminence, to more than a self-supporting condition, to that rounding up which makes an ambition like that referred to a possibility, and this brings me to the recounting of the building up of this publication devoted to music and the accomplishment of a plan against all prejudices, all traditions, all that has been deemed an impossibility, through the conception of the possibility of a proper and discriminating and honest commingling of the commercial with the artistic. It is in fact one of those achievements that compel recognition because of the unbounded success and the profundity of the motive.

That this success should create dissensions, should cause misunderstanding and bring about powerful opposition, was to be expected.

To know the philosophy of music, to know the relative order of things, to appreciate the idea of the hour, to operate upon a strictly honorable basis, is the keynote to all that comes within the operations of the Musical Courier Company. Never, in all the years that I have been associated with Mr. Blumenberg, has there ever a suggestion or intimation been made based upon any other foundation than that of absolutely clean journalism. To tell the trials and troubles, the frequency, when it required a strong personality to overcome obstacles met during the past generation since Mr. Blumenberg first secured control of the then insignificant sheet bearing the name *MUSICAL COURIER*, would require too much space. It need now but be dwelt upon lightly. The very effort to make the paper self-supporting, to bring into its sustenance a balanced commercial element against the arguments of those who protested against such a practical possibility, required more than ordinary stamina. But all this was accomplished. The man at the head kept up his work of study, of investigation, of application, here and in Europe, in order to learn music conditions in all sections of the musical globe, and

thus bring closer those relations which in combination have done so much to elevate the standard of music in this country; and to write, control, finance and build up and administer, meant constant endeavor, close application, and at the same time a definite acquaintance with music and the musicians of the world, and an intimate knowledge of what was pending to keep the readers of *THE MUSICAL COURIER* in contact with what was expected from every source and locality, whether in Europe or America.

To make *THE MUSICAL COURIER* cosmopolitan, to free it from the deadening bonds of provincialism, required a broadening of musical and general knowledge that could only be brought about through personal contact and deep study under a wide periphery of thought, and this the editor of the paper did for many years, or until the income of the paper enabled the employing and assimilating of those minds that would help in the expansion of the enterprise.

With this expansion, however, there was never a let-down in the personal work of the one who was at the head; he never allowed an orchestral concert or classical event to escape his attention if there was anything to learn or to hear. It is this close application to the development of orchestral work of this country that has helped in building and rear-

ing it to its present position—a position, however, that does not yet seem satisfactory to the head of the Musical Courier organization. It was the constant disclosure of defects, the weekly criticisms during the seasons, that have at last brought the orchestras of New York City to those rehearsals that will probably give the city the kind of concerts its musical clientele deserves and the art itself provokes.

It can also be said that it was, and is, this constant disclosure of weaknesses that is bringing the opera situation to a position where the faults are acknowledged and efforts made to correct them. All this through that knowledge this one man has brought to bear on the different facts and situations. And it is this experience that makes the Musical Courier publications regarded as authorities in all things that are touched on in their columns.

There is not an orchestra of any consequence in Europe or America that Mr. Blumenberg has not studied. He is just as familiar with the opera situations in the different sections of Europe as he is with the conditions that exist in this country. It is this knowledge of vocal and instrumental, including pianistic, affairs that makes the papers so highly regarded by those who themselves know these subjects.

With this groundwork it is not surprising that *THE MUSICAL COURIER* has attained the position it holds in the musical and journalistic worlds. It matters not where it may be, *THE MUSICAL COURIER* is at hand. This is due to the work of one man, who evolved the idea many years ago that it was possible to make music



Private Offices of Mr. Blumenberg



support that which was its life; through an application of strict, modern commercialism that was considered then impossible, and which even today is regarded by some of the late comers as objectionable. The latter, however, are growing fewer and fewer, as this policy evolved years ago by Mr. Blumenberg becomes known and its ethical and artistic purposes more clearly defined.

Along with all this work, and even to this day, Mr. Blumenberg devotes many hours to studies that in no way pertain to the work shown in the publications he has built up. An enthusiastic connoisseur of paintings, he has visited all the important galleries in Europe and America, and has devoted a great portion of his time to a close observation of the works of masters of all schools. He is regarded today as an authority on the subject. His readings are wide, but he devotes much of his time to specialties entirely apart from music. There is not a field in literature or the modern sciences, however, he has not covered, and today the midnight incandescent finds him reading some work that will tend to enlarge his scope of observation outside his study of topics relating to music.

### The Extra

So much for this side of the work that has helped to build up this great Musical Courier institution. But there is another field that has attracted the attention of this man of music. That is the art of piano building. At the start of the work of the making of THE MUSICAL COURIER, the trade section of the paper, that which is devoted to piano building, was combined with THE MUSICAL COURIER. As soon, however, as the time had arrived for a separation of these interests, THE MUSICAL COURIER EXTRA was given its own separate publication. This was brought about against the decided opposition of every one connected with the organization. It was regarded as suicidal, for it was this department that was looked upon as the sustenance and support of the music section. It was here that the combination of the music with the commercial became an affinity, according to the arguments of those who opposed the innovation. But with characteristic determination the separation was made. It required a lot of hard work, of fortitude, under, at times, distressing financial circumstances, to hold to this determination. In the end the good judgment of the man at the head was shown, and, today, instead of one paper combining these two fields in the music world, there are two large weekly papers, each devoted to its own specialty;



work of the music section, and that is, on the basis of special knowledge. Mr. Blumenberg paid the same attention and study to the work of piano building he has to the music making of the world. It has not been a superficial study, but he has worked at the trade with a musical knowledge as a basis that not one manufacturer in a thousand has brought to bear on the problem of piano

making. He became an expert; he made a study of acoustics; he analyzed the piano scale; he understands the relations of the sound-board and bridges of a piano to the scale, and he has studied the most intricate part of the piano—the action, as diligently as any

man in the trade. His studies in the work of piano building led him to an investigation of the wire used for strings, and today there is to be found in the public document published by the British Government, under the title of "Engineering," a table showing, among other official tables, Mr. Blumenberg's piano wire tests, accepted as conclusively as those made in any country by any expert or tester. These tests cover the whole field of wire from tension, gradation and resistance to the last details.

Bringing with this experience in piano building a thorough knowledge of music, it is not strange that THE MUSICAL COURIER EXTRA should be regarded by piano manufacturers in the same

light as is THE MUSICAL COURIER regarded by the best musicians of the world. Both papers are authorities in their respective fields. As a matter of course, this standing is due to the enormous work that has been done by the man who is responsible for their being. It again proves that it is not only a possibility to intermingle successfully commerce and art, but also to make them inter-dependent.

### The American Musician

After the separating of the music and of the piano manufacturing sections, it was found that still another weeding out process could be brought about. That resulted in the bringing into life another publication, THE AMERICAN MUSICIAN. This name was evolved from two publications that had striven unsuccessfully to make a success in the music world along beaten paths and which had passed into the hands of The American Copyright Company. This third



publication was, in fact, a further elimination, for concentration, of fields that had been covered by THE MUSICAL COURIER and THE MUSICAL COURIER EXTRA. This took from the two older journals subjects which Mr. Blumenberg did not believe, in the long run, fitted, and the third paper in covering these fields helped to individualize the two publications in their respective capacities. At the same time it made a music paper devoted to a distinct field that before had not been properly covered. Therefore, a force was organized that has made THE AMERICAN MUSICIAN an authority in all matters pertaining to the popular in music, as, for instance, the brass bands, the hotel and theater orchestras, the publication of popular sheet music, and the field where popular music is given a vogue. Today there is no paper that covers these sections in music as does that innovation. The mere statement that there are over forty thousand brass bands in this country gives some idea of the immense field there is for such a publication. As to orchestras of the theater and hotel type, it can be understood by even the lay mind the great number. Then add to that the popular music of the theaters throughout the country, and the importance of this third publication and its influence in music of this character can be estimated.

## The Papers

It is impossible in an article of this kind to give an idea of the scope of the work of these three publications. For many years *THE MUSICAL COURIER* has fought for that which is best in everything pertaining to the highest forms of music. Its efforts have been felt in the orchestras of this country, in the opera institutions, in the piano playing art, in the vocal field, in the schools, in the welding together of the musical life of Europe and America, and making known to the musical world the events of music of all sections of the globe. With a circulation that covers the whole field, the influence of the publications for the betterment of music has been felt for these many years, and today the power of *THE MUSICAL COURIER* is such that it is possible to influence the public mind to a degree that will defeat any ill advised endeavor to foist the illegitimate in music upon the public. *THE MUSICAL COURIER* was founded over thirty-two years ago.

*THE MUSICAL COURIER EXTRA* has for many years devoted its strength to the betterment of the quality of the pianos manufactured not only in America, but also in Europe. Fearless in its criticism, and following the same independent position as has for these many years *THE MUSICAL COURIER*, Wednesday edition, *THE MUSICAL COURIER EXTRA* is today wielding an influence upon the piano manufacturers of America that is tending rapidly to raise the qualities of the instruments to an unusual degree. For years it has waged a steady war against the cheap commercial and stencil pianos, and will continue this warfare during its existence, or as long as Mr. Blumenberg, with his knowledge of piano construction, has control of the publication.

With publications of this kind, which employ something like one hundred and fifty people in various capacities, we may gather some idea of the tremendous work that is done each week in the offices in the big building at Fifth avenue and Thirty-ninth street, New York. Some views of these offices that may illustrate, or give some idea, of the extensive force that is required are here produced. There are forty-two desk occupants in the offices, which occupy the entire fourth floor of the building. Part of the seventh floor is also utilized for private offices. Quite a difference from that little dingy office of thirty odd years ago in Fourteenth street, where it was a problem to raise the fifty cents per day the rent amounted to. The building is still standing where these early efforts were made. While it is a short gap between that little space in the Fourteenth street building and the thousands of feet of space utilized in the Fifth avenue building with its rental of thousands each year, yet there is a history of effort that only those who have gone through with the maker of it can appreciate. And there is one employee still working on the publications who was in at the start. There are other employees who have been with the paper over twenty years. There are quite a number who have been with it fifteen and more years. A large number have been with it ten years.

The little old office in Fourteenth street is now eclipsed by the offices in the European centers, where quarters exclusively for the work of the Musical Courier publications are maintained, with managers, most of them derived from the home office, who give their whole time and attention to the work of the papers. London, Paris, Berlin, Vienna, Leipsic, Munich, Dresden, Milan, Naples, The Hague, Stockholm, and other important European points are directly attached to the head office here under one system.

There is not an important center where music is prominent that does not boast its Musical Courier representative, each one an expert in his or her line, and most of them drafted from the home office. No publication can boast a more extensive or capable organization; certainly no such organization was ever considered possible in musical journalism.

## The Press

There is another branch in this Musical Courier institution that is part and parcel of the work of the founder and builder of it. That is the Blumenberg Press. Early in the formulating and building of the publications of *THE MUSICAL COURIER*, Mr. Blumenberg found that to get the desired results in a typographical way he would be compelled to have his own printing plant. To get the work done as it should be done, musically, technically, and in a given time, was found almost impossible as the scope and influence of *THE MUSICAL COURIER* circulated. To give the musical happenings of the week, and to do that at the last minute, required a printing plant that possessed the facilities of the daily paper, with the ability to give the

best typographical results, such as are typical in specialist publications, requiring technical treatment.

This became apparent to Mr. Blumenberg long before he was able to put it into operation. When the time arrived it was brought into being, and the Blumenberg Press was established—one of the most complete printing houses for its particular line of work in this country.

There was much to be solved in this printing plant. It was required that the facilities should be such in a mechanical way that the last forms of a paper like *THE MUSICAL COURIER* could be completely produced in a day, if necessary, and with this was the demand that the typographical excellence of the publication should be of the highest order. It was not often that a time limit demand of this kind would be made; but there were occasions when it was necessary that late happenings in the musical world should be taken care of and that with the celerity of the daily paper.

It is not necessary to go over the difficulties that had to be overcome, the objections that were raised, the many mechanical obstacles that were presented, but the necessary appliances and the best men in the printing world were found, and soon there was working a force that has met all the demands that have been made upon it by the publications of the Musical Courier Company. How this is done is manifest each week as the papers go out to the different quarters of the globe, and as to the manner in which the work is accomplished it requires but a visit to this magnificent plant to learn of the scope of a modern printing system.

So successfully has this been accomplished for the Musical Courier publications, that other publishers soon saw the splendid achievements of the Blumenberg Press. Today there are eighteen leading periodicals brought out regularly by this printing institution, and it is regarded as one of the most complete, efficient plants for its particular class of work in this country; and it is not surpassed by any other like printing plant in the world.

There is probably not another printing establishment in the country that can produce as much work from the same amount of floor space. Every inch of space occupied in this building by the Blumenberg Press is made to serve. Not a modern labor saving device known to the art of printing but is taken advantage of in this plant. The composing room contains all of the latest faces of type, and is under the management of the best printers known to the art here. There is a large battery of the latest Mergenthaler machines and an imposing room of unusual proportions, as can be seen from the illustrations herewith given. The press room is one of the most modern and up to date that can be furnished for the production of periodicals of the nature of the Musical Courier publications. The press room contains color presses of the latest type, and the class of work produced from these presses is shown in the beautiful tone effects on the Musical Courier publications. The bindery and store room and all that pertain to the rapid and effective productions of periodical literature are of the very latest and labor saving designs. All of these various departments are presided over by men of the greatest experience and highest standing in their respective departments.

There are men working in the Blumenberg Press today who have worked on every number of *THE MUSICAL COURIER* since it started over thirty-two years ago. This in itself is the highest compliment that can be paid the founder of this institution.

To give some idea of the character of the work accomplished by the Blumenberg Press this supplement is a specimen of the excellence attained. Not only is it an exhibit of typography, press work and binding, but it also shows the possibilities from the artistic view point, in that the designs, engravings, etc., were done in its own art department.

## Columbia Photo Engraving Company

In order to facilitate the work of the publications that are issued from the Blumenberg Press, Mr. Blumenberg some time ago assisted in organizing the Columbia Photo Engraving Company, which is regarded as one of the best equipped plants in this country for the particular type of work that is necessary for the illustrations used in the various publications referred to. This rounded out an ideal of Mr. Blumenberg's, in that it is possible through the Blumenberg Press to get out an illustrated publication or book from "cover to cover," so to speak, without going to outside sources, and in this way getting the most artistic work available through the most approved and modern methods of reproduction.

WILLIAM GEPPERT.

Violin solo—	
Berceuse .....	Mrs. H. H. A. Beach
	Mrs. J. S. Braddock, Jr.
Piano solo—	
Etude, B sharp minor .....	MacDowell
	Joyce Manning.
Vocal solos—	
I Drink the Fragrance of the Rose.....	Clough-Leighter
Irish Lullaby .....	Needham
	Laura Longley.
Reading—	
Inasmuch .....	Edwin Markham
How Cyrus Brown Prayed.	Mrs. George Lipscomb.
Piano duo—	
Marche Triumphale .....	Goria
	Mrs. Snodgrass and Miss Cappleman.

The meetings of the Musical Twenty are also exceedingly successful. The members derive great pleasure and profit from the lessons in "Musical Analysis," given by Mrs. Whitney. At one of the meetings the subject of "Irregular Period Forms," "Binary and Ternary Forms"

were taken up. At another meeting "Rhythmic Motion" was studied, the illustrations used being passages from a Chopin waltz, "Village Fete" (Heller); melody in F (Rubinstein); "Serenata" (Moszkowski); polonaise in A (Chopin); "Minuet Louis XIV," "Canzonetta" (Von Wilson); nocturne (Bendel); "Valkyrie" (Wagner-Singer). "Form in Music" was the next subject, comparisons being made to the repetitions in poetic forms. The illustrations were: Beethoven's sonata, op. 7, a hymn, and Schumann's "Mignon," and "By the Fireside." The latter part of the lesson was on the subject of variations, the andante of Beethoven, sonata, op. 14, No. 2, and the "Andante Con Variazioni," op. 26 (Beethoven) being used for study. The meaning of "Traumerei" and the inner significance of the composition by Schumann was discussed and the piece was played by Alma Colgan. As a comparison to this "Traumerei" by Richard Strauss was played. This was followed by the study of Schumann's "Bird as Prophet," attention being given to its legendary meaning and musical content. E. W. RULON, Press Secretary.

## BRUSSELS

52 Rue de l'Ermitage, }  
Brussels, March 21, 1913. }

"Franciskus," the celebrated oratorio by Edgar Finel, was given at the fourth concert of the Royal Conservatory, Sunday, March 16, under the most favorable auspices. This work was written in 1888 and has since come into international reputation. Finel's intensely religious feeling forced him to devote himself entirely to compositions of a churchly nature, to the exclusion of all others. His talent, if given freer rein, would have made him one of the greatest of modern composers. The hearing of "Franciskus" recalled to my mind an apt criticism found in an article written at the time of Finel's death: "The Legende of St. François is divided into two parts, which are strongly contrasted. First, the worldly life of St. François; second, his religious life. It is easy to remark that the musician has treated the first more happily than the second. But this was evidently unwittingly and in spite of himself." In fact, the opening picture of the host and his gaily arriving guests, the merry dance and the song which follows, is worthy of an operatic setting, and the music is full of melody, action and color. By contrast, the beginning of the second part seems unusually dull, but it grows more interesting and works up to a glorious religious climax at the death of St. François. Finel was a master of orchestration, and the short prelude and various intermissions, as well as the solos with orchestra, are richly and beautifully conceived and harmonized. This music reminds one of Schumann, Schubert, Mendelssohn, etc. All the romantic epoch passes in it. But if also Finel is not altogether original, there are heart and soul in his music, also life, temperament and an extraordinary richness of wonderful and warm melody. Special mention must be made of M. R. Plamondon's interpretation of St. François and his exquisitely sympathetic tenor voice, and also of Madame Mellot-Joubert, who took the part of the "Voice from Heaven" and the "Spirits of Hope and Love." Many came from the provinces to attend the performance of the oratorio, and M. Du Bois, director of the Conservatory, and the chorus and orchestra received an ovation at the close.

Evidently José Lasalle, of Munich, was not in his best form Sunday, March 9, when he conducted the César Franck festival for the last of the Concerts Ysaye, and certainly he did not seem in sympathy with either the orchestra or the soloists. Lasalle is polished and particular as to certain details of his conducting, but he lacked the inspiration necessary to color and vivify the works of César Franck last week. The program included the prelude from the second part of the "Redemption," the symphony in D minor, and two symphonic poems, "Psyche" and "Le Chasseur maudit" (from the ballad by Bürger). These last two numbers, in which the composer has followed interestingly the stories of the titles by true and vivid tone pictures, received much better and more brilliant renditions than the symphony. Alfred Cortot, who played "Les Djinns," a symphonic poem for piano and orchestra, and also the "Variations Symphoniques," is a pianist of great artistic merit and distinction, and won warm applause from the audience, although his performance suffered from an inexcusable lack of care and musical comprehension at the hands of the conductor.

Carl Friedberg was heard in a piano recital at the Cercle Artistique, Saturday, March 11. The most memorable number of the interesting program was the "Etudes Symphoniques," op. 13, by Schumann, which were given a reading full of warmth, delicate sentiment and variety of nuances and expression. Mr. Friedberg excels also in his

Brahms, and his enormous and brilliant technic enables him to devote his efforts entirely to the intellectual and musical interpretations necessitated by this composer. The program opened with a Bach-Liszt fantasia and fugue in B minor, and the Beethoven sonata, op. 81 ("Les Adieux"), and included a group of Chopin numbers. Friedberg has a beautiful, warm tone and is a real poet on his instrument.

Two young musicians who made an unusually favorable impression were Maude Delstanche, violinist, and Lonny Epstein, pianist, who were heard in a concert with orchestra under the direction of Carl Friedberg, Mlle. Epstein's teacher. In fact, Mlle. Epstein proved to be the most artistic of the many young pianists who have appeared this season, and she made a pronounced success. She was perfectly at ease at the piano and played the Mozart concerto, No. 22, with much freshness, a beautiful round, clear tone and musical temperament. While the Mozart was best suited to her style, she was no less successful in the brilliant modern concerto by D'Albert, to which she was fully equal, technically and musically. Mlle. Delstanche is a young Brussels violinist, a pupil of Ysaye, and much interest was shown in her appearance. She played two concertos of contrasting character, the Nardini in E major and the D'Ambrosio in B minor. It was a difficult task, but Mlle. Delstanche brought to it a clean, well developed technic and great musical intelligence. The excellent orchestra, conducted by Carl Friedberg, gave a brilliant rendition of "Tanzfantasie," op. 35, by the German composer, Julius Weismann.

The Capet Quartet, which has given the entire sixteen Beethoven quartets in five evenings, devoted the evening of March 17 to Schumann's chamber music, with the assistance of the American pianist, Lewis Richards. This organization is especially famous for its rendition of the Beethoven quartets, to which it has given special and whole souled study and has arrived at an unusual perfection of ensemble and interpretation, and it is needless to say that the players had great success. After the severe classical performance of the Beethoven quartets it was extremely interesting to hear their interpretation of the romantic composer, Schumann. Monday evening they presented Schumann's quartet in A major, and the quintet, op. 44, for string quartet and piano. It was in the quintet that they rose to the greatest heights, each movement being given an individual character of great beauty. Messrs. Capet and Richards were heard together in Schumann's sonata in A minor for violin and piano. Mr. Richards is a pianist whose thorough musical knowledge and sure and brilliant technic make him an excellent ensemble player, and he was heard with pleasure also in the quintet. The last of this series of chamber music seances will be devoted to the works of César Franck and the quartet will again be assisted by Mr. Richards.

Fanny Hiard, who is well known among the younger Brussels musicians, gave a very successful song recital Saturday evening, March 15, assisted by Francisco Costa, violinist. Her voice, of beautiful quality, is not of great volume, but is admirably trained and she gave great pleasure through the warmth and expression of her performances. Her diction is very clear and distinct, and she was at her best in the "Nuit de mai" by Brahms and "Souvenance" by César Franck, which showed the beautiful sustained quality of her voice. Sympathetic accompaniments were played by Emile Wilmar. Mr. Costa was heard in the Bach G minor sonata for violin alone, the "Albumbblatt," Wagner-Wilhelm, and an etude by Marchot.

LUELLA ANDERSON.

## The Wide-Spreading Fame Of

# Knabe

## PIANOS

is due solely to their  
distinctive merits.

When the name Knabe is  
on a piano in your home  
your friends and neighbors  
know:—

That its tone is the joy  
of the world's foremost  
musicians, and the despair  
of other manufacturers;

That its action is perfect  
in responsiveness;

That its case design and  
finish represent the highest  
artistic effects;

That it is made by the  
most skillful craftsmen in  
the piano industry;

And that the hardest  
usage cannot wear it out.

## KNABE PLAYER-PIANOS

are unique and distinctive in  
that they embody every type  
of player mechanism, every  
form of expression control of  
proven musical worth.

Representatives throughout the world.  
Catalogs and information forwarded upon  
request. New York prices universal with  
freight and expenses added to outside  
points.

## THE KNABE

The World's Best Piano

ESTABLISHED JANUARY, 1880



PUBLISHED  
EVERY WEDNESDAY  
BY THE

# MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

LOUIS BLUMENBERG, Vice-President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Cable address: Pegajar, New York

Telephone to all Departments 4292, 4293, 4294 Murray Hill

LEONARD LIEBLING - - - - - EDITOR  
H. I. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, APRIL 9, 1913.

No. 1724

## OFFICES AND REPRESENTATIVES

PARIS—Frank Patterson, 43 Boulevard Beausejour.

MIDDLE WEST DEPARTMENT—Chicago Offices, 615 to 625 Orchestra Building, Rene Devries in charge.

LONDON—Mrs. Evelyn Kaesmann, The New Victorian Club, 30 A Sackville Street, Piccadilly, W.

Cable and telegraphic address: "Evelkaes."

BERLIN W.—Arthur M. Abell, Jenaer St. 21.

VIENNA—Victor C. Winton, Piaristengasse 46.

MUNICH—H. O. Osgood, Ungerstrasse 42/4.

Cable and telegraphic address: "Osgood, Munich."

LEIPZIG—Eugene E. Simpson, Nürnbergerstrasse 27.

DRESDEN—Mrs. E. Potter-Frisell, Eisenstrasse 16.

MILAN—Signor G. Lusardi, Via S. Pietro all' orto 16.

ROME, ITALY—Mrs. Dolly Pattison, 99 Via Francesco Crispi.

MOSCOW, RUSSIA—Ellen von Thielebühl, Arbatte, 34 Deneschyn.

THE HAGUE—Dr. J. de Jong, office of Het Vaderland.

BRUSSELS, BELGIUM—Luella Anderson, 82 Rue de l'Ermitage.

STOCKHOLM, SWEDEN—Louisa Upling, Roslagsgatan 37, (by Karlson).

VICTORIA, B. C.—Miss May Hamilton, 520 Menzies Street, Victoria, B. C.

BOSTON—Blanche Freedman, 106 Hemenway St., Suite 7. Phone: B.B. 0054.

PHILADELPHIA, PA.—Harold Parry Quicksall, 1523 Porter St.; Telephone No., Dickinson 3891 X.

PITTSBURGH, PA.—Hollis Edison Davenny, 845 Western Avenue, N. B.; Telephone: Cedar 2791 R.

ST. LOUIS, MO.—Ernest R. Kroeger, Musical Art Building, St. Louis, Mo.

BUFFALO, N. Y.—Cora Julia Taylor, 819 Richmond Avenue.

CHARLESTON-ON-KANAWHA, W. VA.—Dept. of Southern Schools, Wm. S. Mason, 1206 1/2 Quarrier Street.

ST. PAUL, MINN.—Mr. Johnson McClure Bellows, Musical Editor of St. Paul Dispatch and Pioneer Press.

MINNEAPOLIS, MINN.—Dr. Carl B. Storer, Minneapolis Tribune.

LOUISVILLE, KY.—Katherine Whipple-Dobbs, 425 Fourth Avenue.

COLUMBUS—Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—R. N. O'Neill, 1877 73d Street.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

## SUBSCRIPTIONS: Including Delivery

Invariably in Advance.	
United States	\$5.00
Canada	\$6.00
Great Britain	\$1 5s.
France	\$1 25 fr.
Germany	25 m.
Entered at the New York Post Office as Second Class Matter.	
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.	

## Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$200 a single column inch, a year.  
On reading pages, having three columns to a page, \$400 an inch, a year.  
Reprints, business notices, etc., at \$1 a line. Broken lines counted as full lines. Headings counted as two lines per heading.  
Full page advertisements, \$400 per issue.  
Column advertisements, \$150 per issue.  
Preferred position subject to increased prices.  
All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.  
Advertisements for the current week must be handed in by 2 P. M. Saturday.  
All changes in advertisements must reach this office by Friday, 2 P. M., preceding the issue in which changes are to take effect.  
American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.  
New England News Company, Eastern Distributing Agents.

## THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year  
GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.  
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

## IN MEMORIAM.

M. A. B.

He is home again, and sleeping,  
For the journey now is done,  
And the silent shadows, creeping,  
Shroud in gray the setting sun.

Let him rest; his task is ended,  
And the weary hand is still.  
Down the vale his footsteps wended;  
Let him lie beside the hill.

Let him sleep his dreamless slumber  
While the seasons come and go,  
While the years no man can number  
Hide forgotten friend and foe.

May the turf be green above him  
And the flowers their perfume shed,  
And the thoughts of those who love him  
Sanctify his lowly bed.

CLARENCE LUCAS.

HANS RICHTER, friend of Wagner and famous conductor of opera and concert, celebrated his seventieth birthday recently. Among the remembrances extended to him, those from Villa Wahnfried, at Bayreuth, were especially cordial.

REGINALD DE KOVEN's illness has prevented him from reading all the comic opera librettos submitted in the \$1,000 prize contest instituted by him last year and which was closed January 1, 1913, and then extended to April 1. As soon as Mr. De Koven feels physically able he will examine the balance of the manuscripts and together with his fellow judges make the eagerly expected award.

COVENT GARDEN will have its usual brilliant social appearance this spring, with the King and Queen heading the list of subscribers. One of the boxholders who will be missed is the late J. P. Morgan. He was a fixture for many years at the Covent Garden openings. Operatically, the prestige of the old institution is as imposing as ever, with Caruso and Melba as members of the singing company.

JUDGING by the advices contained in THE MUSICAL COURIER's current San Francisco letter, the American grand opera, "Natoma," could not maintain itself there for more than one performance. The fact is the more remarkable inasmuch as "Natoma" has a Californian subject for its story and the librettist is a native of that State. The musical West thus endorses the opinion of the musical East.

ACCORDING to an interview published in the New York Herald last Sunday, Alice Zeppilli, now singing O Mimosa San in the Casino revival of "The Geisha," says her artistic temperament revolts at the way she must sing to please New York light opera audiences. It is difficult to understand just what Miss Zeppilli's remark means. New York's demands as to singing, whether in grand opera or light opera, are very high, perhaps higher than anywhere else in the world, for this town has been listening steadily to the leading vocalists of the past forty years or so, and during that time our fairly intelligent public managed to acquire a decided critical standard. New York light opera audiences have proved their acumen in vocal matters, by making favorites of the artists able to sing, and allowing the incompetents to fade into innocuous desuetude. Miss Zeppilli, not being fully master of our language, perhaps did not quite realize what she was saying to the Herald reporter. For one thing, those who know the Zeppilli work in grand opera are aware that she cannot sing otherwise than artistically, and it is to be taken for granted therefore that her performance

in "The Geisha" is on the same high plane as her achievements in "The Masked Ball," "Faust," "Tales of Hoffmann," "Pagliacci," "Carmen" and other important operas in which she has been heard here. What Miss Zeppilli probably meant was that her temperament revolts at the kind of "comedy" which pleases New York light opera audiences, and on that point every metropolitan theatergoer of culture is in thorough accord with her. Our current comic opera comedy is the saddest thing of tongue or pen or slapstick.

Further long distance pre-season announcements for 1913-14 come from the New York Philharmonic and the Boston Symphony Orchestras. Our local organization will give in Carnegie Hall, next winter, twelve Thursday evening, sixteen Friday afternoon and twelve Sunday afternoon concerts. Some of the soloists already engaged are Teresa Carreño, Julia Culp, Margarete Matzenauer, Alice Nielsen, Mischa Elman, Carl Flesch and Max Pauer. Boston's orchestra will be heard here in five pairs of concerts Thursday evenings and Saturday afternoons in November, December, January, February and March. Among the soloists will be Fritz Kreisler and Ignace Paderewski.

It was on October 4, 1911, that THE MUSICAL COURIER published an illustrated supplement containing a résumé of the work achieved by Marc A. Blumenberg in the organization and development of the publishing, printing and musical enterprises with which his name is indelibly associated. The purpose of the supplement was to mark the thirtieth anniversary of the establishment of THE MUSICAL COURIER under the Blumenberg direction. Today the supplement is reprinted as part of our present issue and presented to THE MUSICAL COURIER readers as an epitomized summary of Marc A. Blumenberg's career and as a memorial souvenir of him. Mr. Blumenberg's remains were due to arrive in New York aboard the Olympic yesterday, April 8, and his funeral is planned for Thursday, April 10, in Baltimore. The entire staff of THE MUSICAL COURIER will attend.

## Sworn Statement Made Under New Postal Law.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of Musical Courier, published weekly at 437 Fifth Avenue, New York, required by the Act of August 24, 1912.

NOTE.—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Third Assistant Postmaster General (Division of Classification, Washington, D. C.), and retain the other in the files of the post office.

Name of	Post Office Address
Editor, Leonard Liebling	437 Fifth Ave., N. Y. City
Managing Editor, H. I. Bennett	437 Fifth Ave., N. Y. City
Treasurer and Business Manager, Alvin L. Schmoeger	437 Fifth Ave., N. Y. City
Publisher, Musical Courier Company	437 Fifth Ave., N. Y. City

Owners: (If a corporation, give names and addresses of stockholders holding 1 per cent. or more of total amount of stock.)

Marc A. Blumenberg (deceased)	437 Fifth Ave., N. Y. City
Louis Blumenberg	437 Fifth Ave., N. Y. City
Ernest F. Eilert	216 William St., N. Y. City
William Geppert	437 Fifth Ave., N. Y. City
Alvin L. Schmoeger	437 Fifth Ave., N. Y. City
John W. Abrahams	154 Nassau St., N. Y. City

Known stockholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:

None

(If additional space is needed, a sheet of paper may be attached to this form.)  
Average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date of this statement. (This information is required from daily newspapers only.)

MUSICAL COURIER COMPANY,

per ALVIN L. SCHMOEGER,

Treasurer.

Sworn to and subscribed before me this first day of April, 1913.

[SEAL]

SPENCER T. DAIGON,

Notary Public, No. 110.

(My commission expires March 30, 1914.)

# "THE CHIEF."

By Th. B. Thompson, in *Musical Courier Extra*, April 5, 1913.

A little more than ten years ago, when I took my first assignments as a piano trade reporter, O. L. Fox, senior editor of *The Indicator*, gave me a handful of papers one day and said, "Here are our exchanges: when you have time, look them over; you won't have time to read all of them every week, and that isn't necessary, but I wish you would make a point of reading Blumenberg's department in *THE MUSICAL COURIER EXTRA*; there is a man who understands the piano business; when you have learned to write like Marc A. Blumenberg, we will raise your salary!"

The fact that I have been "reading Blumenberg" every week for ten years makes me feel that I have known the man that long, although I met him first in 1909. There must be many readers of this paper who felt a personal acquaintance with Marc A. Blumenberg, without having seen him. His editorials were as intimate as letters. Few editors have possessed the gift, in greater measure than he, of putting themselves on paper. Indeed, this intimacy of style was one of the principal things that made enemies as well as friends for Mr. Blumenberg. What he thought, he would say. What he would say, he would write; and in writing he never distinguished between privacy and publicity. He expressed opinions as frankly in his "Observations" as in his correspondence; and the inevitable result was that those of his readers who approved of his writings did so enthusiastically, and those who dissented also resented.

To Mr. Blumenberg, writing was a side issue—at least, in these recent years when I knew him. His editorials were the memoranda of a busy life, concerned with a multitude of enterprises and projects in the fields of professional music, musical instrument manufacturing and merchandising, printing and publishing. They came hot from the gridle, and that was what made them interesting and valuable. It was no uncommon occurrence for him to dictate all of his "copy" for both the Wednesday and the Saturday paper at a single sitting of an hour or two; and necessarily, working in this way, he wrote what was uppermost in his mind—genuine "observations" and "reflections" upon the lines of work in which he had engaged that week.

In one way or another, he was associated with most of the big undertakings in the music profession and trade. His services were in demand as a promoter, adviser, financier and critic, and his industry and endurance were prodigious. He worked perhaps an average of fourteen to eighteen hours a day. His interest in all the affairs of musicians, managers, manufacturers and dealers remained as fresh as that of a young man just turned twenty taking his first lessons in actual business, and he could not be prevented, either by the protests of his brother and other business associates or by the demands upon his time by his publishing and printing business, from following the events of trade and professional life, with the utmost attention to detail. When he was in Europe, where the business of the Wednesday paper compelled him to spend about half of his time, nothing pleased him more than to receive letters from his representatives in America, relating the petty squabbles of musicians or the minor trials and triumphs of individuals in the piano trade. Yet, Mr. Blumenberg thought deeply and planned broadly. He took an interest in small things, but was not affected by them. He found them useful, no doubt, as a guide to human nature.

Of all the writers connected with the music trade press, Mr. Blumenberg was the only one, as it seemed to me, who handled his subjects in a

thought-out manner and with originality. He had a dissecting mind, and like a true naturalist, who knows no joy greater than discovering a fact, he dissected a new subject without a fixed notion of the conclusion his reasoning would lead to.

He had opinions, and strong ones, but in presenting them he often argued the converse of his proposition, showing that he had considered the other side of the question as fairly as the one he espoused.

His strong sense of humor helped him to adhere to this open-minded habit of thought. These diversions were always made in a spirit of fun or banter, but now and then they were misunderstood; their humor was too subtle for dull-edged wits; consequently, Mr. Blumenberg was sometimes berated as a man who had no permanent convictions and who would take on and put off opinions like a garment, according to occasion and expediency. It was true that he was no great worshiper of consistency. According to his philosophy, the mental life of man is undergoing change as constantly as the physical vehicle of the mind, the brain; and what we call truth is changeable, because it is only our conception of the permanent things that exist in a universe expressed in motion, transformation and evolution. But he was not a cynic. He looked for good in all things and all men, and was reluctant to believe that the bad ever overbalanced the good. He had faith in men, even in men who were avowed enemies; and I believe that hate was an emotion he never felt. Although a keen detector of follies, and a castigating critic, you will search long in his writings before finding a single touch of unrelieved pessimism. If he saw faults, he had suggestions for improvement.

The American public clings to the old idea that a periodical, being a public servant, cannot also be the private servant of its publisher; and it is the practice of publishers to humor this notion, and to pretend a devotion to public interests that they do not feel. The popular theory is that a news publication should collect and disseminate the news in its field, make such editorial comments upon the news as will not hurt the pocketbook or the feelings of any one, and accept as its remuneration such amounts of money as subscribers and advertisers are willing to pay. In other words, popular opinion would put the editor in the same class as the minister of the old school, and make him depend upon "free-will offerings" for his sustenance. In the old days (and in some parts of the country still) editors accepted this theory, served the community as faithfully as ministers, and, like the ministers, were allowed to starve!

Then came the class of newspapers that made politics their source of revenue; that were intensely partisan; that became the tools of political machines and office-seekers.

Came finally the periodical of the modern type, conducted as a private business enterprise, the same as a factory, a store or a farm.

Of the three, the latter is the most efficient and desirable. The objection to the first type is that it can never reach high efficiency, because it will never make enough money to pay the expense of maintaining an adequate publishing organization. The objections to the clique-controlled papers are too obvious to need mentioning.

The man who is running a periodical to make money for himself, and who answers only to himself or to stockholders who have invested for profit, has the same incentives to serve the public well as any other business man, and can be trusted to do it, subjected to regulations of pretty much the same

kind that the community imposes upon other business men.

Mr. Blumenberg lived to see the day when his ideas were adopted by many other publishers, including the proprietors of metropolitan newspapers.

One thing that no person who has been criticised in *The Musical Courier* publications can honestly say is that he applied to Mr. Blumenberg for a hearing, or the privilege of stating his side of the case in the papers, and failed to receive it.

He was a good fighter. Long ago, a man who knew him intimately said to me, "Any one who doubts either the moral or the physical courage of Marc Blumenberg makes a mistake." I came to the same opinion. It takes real nerve to write as Mr. Blumenberg wrote, to criticise bluntly, to pillory old ideas and advance new ones, to conduct editorial crusades against entrenched interests, and to cut off all escape from personal responsibility by signing the articles. From the sacred incident culminating on Calvary two thousand years ago, down to the smallest political or social agitation of 1913, history records that the powers of finance, commerce and government care more for what men say than for what they do; that the arm fears the tongue, and the sword acknowledges itself no match for the pen.

A big, unusual figure, a strong intellect, passed from the musical profession and trade with the passing of Marc A. Blumenberg. We shall not soon see his like. And when time has softened the asperities which the rugged side of his personality raised, the whole piano trade will acknowledge the loss, as his associates and employees do, who knew him best.

At the first Kaiserprize of the German singing societies, held at Cassel in 1899, there were competing eighteen societies with a membership of 2,619. The one of 1903 had thirty-four societies with 5,683 members. The festival of 1909 also had thirty-four societies participating, but with 6,461 members. The number of societies this year at the Frankfurt Competition will be forty-one and a membership of about 8,000. The judges appointed by the Kaiser are Director von Schuch, Dresden; Prof. Georg Schumann, Berlin; Dr. Beier, of the Cassel Opera; Prof. Ferd. Hummel, Berlin; Prof. Taubert, Berlin; Prof. Siegfried Ochs, Berlin; Prof. M. Fleisch, Frankfurt; Dr. Rottenberg, of the Frankfurt Opera; Prof. Schwickerath, Aix-la-Chapelle, and Director Sitt, Leipsic.

MAX ZACH has been re-engaged as conductor of the St. Louis Symphony Orchestra for next season. It is reported that the guarantee fund of thirty thousand dollars again is assured to the St. Louis Symphony Society, also that a fine array of soloists will be engaged for the 1913-14 season.

MURATORE, the tenor, from Paris, who has been singing here in concert sporadically this season, sailed away from our shores last week. Asked what he thought of our country and its people, he answered laconically: "It is ver' fine," which, all told, represents an intelligent estimate.

A THREE day festival of Reger music has just been concluded at Meiningen, which shows the broad mindedness of that decorous city, so long associated symphonically and specifically with the works of Brahms and Beethoven.

RUSSIAN opera does not seem to draw Russians to the Metropolitan, and German opera does not draw Germans. Only Italians are true to their native operatic art.

## THE ART THAT GROWS OLD.

No man who thinks can contemplate the unremitting flight of time without a consciousness of the brevity and insignificance of human life in comparison with the immeasurable ages which stretch into the infinities of the past and future.

Poets, moralists, and historians have felt and expressed this thought in all the literary languages under heaven. It is one of the human threads which link together ancient Egypt, Greece, Rome, modern Europe and America.

"While we are talking, the spiteful moments fly," wrote Horace in his choicest Latin twenty centuries ago. "Who knows whether the best of men be known? or whether there be not more remarkable persons forgot than any that stand remembered in the known account of time?" exclaimed Sir Thomas Browne in 1642. And Emerson, two hundred years later, musing on the hillsides of New England, likens humanity to mariners on a wide ocean, tossed by the waves, finding brief messages in bottles cast overboard by others who have sailed before us over life's stormy sea.

More familiar than these quotations are the words found in Job, the most splendid creation of Hebrew poetry: "Man that is borne of a woman, is of few dayes, and full of trouble. Hee commeth forth like a flower, and is cut downe: he fleeth also, as a shadow and continueth not,"—as the English of the original 1611 translation gives it.

The gloomy Egyptians had a coffin and a death's head exhibited at every feast to call to mind the approaching termination of the festival.

The poet can say many things which the musician cannot possibly express. No Greek musician could leave as enduring a legacy as the Grecian poets left. Pindar more than two thousand years ago said that man was but the dream of a shadow. And what English musician can translate a Persian melody into the music of his native land and give it another seven hundred year lease of life? The poet Fitzgerald has made his fame by putting into English verse the dreams and philosophies of the medieval Persian poet-astronomer, Omar Khayyam:

"Ah, my beloved, fill the cup that clears  
Today of past regrets and future fears;  
Tomorrow!—Why, tomorrow I may be  
Myself with yesterday's sev'n thousand years."

Music, of all the arts, soonest grows old. The reason is that it is made up of intangible sounds which are not copies of any standard and unchangeable sounds of nature. The art that copies the human form never grows old. The statues of the ancient Greek artists cannot be surpassed simply because the human face and figure cannot reach a higher degree of beauty than is to be found in the marble masterpieces bequeathed us by the sculptors of the golden period of Greek art.

No lovelier woman than the Aphrodite of Cnidus ever made glad the eyes of the beholder, and the Hermes of Praxiteles is still a model for the perfect man. Other manly men and womanly women may be cut in enduring stone, but not to surpass the ancient art. For perfect sculpture never grows old except in years. The art remains perennially young.

But what is the music of which Plato, Aristotle, Pythagoras, Epictetus wrote? We do not know. It has not only become archaic, it has vanished.

Music and sculpture are the two extremes, with poetry and painting in between them. Painting at its best partakes of the enduring nature of sculpture, and poetry has some of the fleeting beauties of music. The art and imagery, sentiment and thought of the poet live even though the language ages and ceases to be spoken. We study the dead languages of ancient Greece and Rome on account of the never dying art of the poets who used those languages. For poets write of human hearts and the selfsame joys, regrets, and passions that we feel

today. There are no intangible pictures in the poetry as in music—pictures which have no counterpart in any human experience. Thus music grows old faster than poetry ages. For words are very slowly added to the dictionary and old words die hard. The poet who invented his words to suit his fancy would be unintelligible. His poetry would mean nothing if the words did not convey definite images to the mind of the hearer. His poetry would be sound merely—would be music, so to speak. The difference lies in the fact that a musical sound is more beautiful to the sense of hearing than any word can be.

Let us compare the methods of the poet and the composer. Four lines from a sonnet by Shakespeare will furnish us an example:

"When in the chronicle of wasted time  
I see descriptions of the fairest wights,  
And beauty making beautiful old time  
In praise of ladies dead and lovely knights," etc.

All the poets who have followed Shakespeare have not yet made that sonnet sound old fashioned. The word "wights" is the only obsolete word in the entire sonnet. It was an old and dying word when Shakespeare put it in his verse in 1595 or thereabouts. The reason why the words remain so long the same is that they express certain definite ideas and concrete objects which do not change.

The composer has no such limitations imposed on him. He has unlimited liberty, but he pays the penalty for it by quickly going out of fashion. He seeks new harmonies and original melodies. He changes his chords at will and he uses new combinations of sounds whenever he feels so disposed.

The poet who followed the composer's method might change the lines of Shakespeare thus:

"When in the bicycle of plinky plunk  
I see a tailor of the whitest black,  
And honey making mellow blinky blunk  
Intense of ladies red and quitest sack."

This farrago of nonsense is not intended as humor. It is a serious attempt to show the liberties composers take with the vocabularies of their predecessors. If poets were allowed to do the same it is certain that the language of Shakespeare would be as archaic now as the music of Shakespeare's period is. The words of Shakespeare fit into this editorial without a jar notwithstanding the interval of 318 years between our words and those of the great poet. But turn to music. Examine the harmonies of Haydn, who was born 116 years after Shakespeare died, and who composed his music at least a century and a half after the sonnets of Shakespeare were written. Compare the harmonies of Haydn with those of Grieg, who was born about thirty years after the death of Haydn. Is the difference not as great as that between the words of Shakespeare and the rhyming rubbish we have put together by way of illustration?

Ysaye recently said that the musical world was returning to the music of Mozart—returning to the simplicity of the melodic and old-fashioned Mozart. Yet the music of Mozart was written 150 years after the famous verses of Ben Jonson, "Drink to me only with thine eyes." And Jonson wrote only the English of those lines. The original imagery and expressions are to be found in the Greek of Philostratus the Athenian—in his thirty-third letter, to be exact. The original poetry of the thought never grows old. It is like the marble of Phidias. The language gradually changes and becomes obsolete.

Alas for music! It is only the language without the facts and concrete images of poetry. It is pure poetry, intensified poetry, but it lacks a fixed standard with which to measure itself. The sculptor of the symphony has no human form to copy and idealize. He can express the ideality alone, and that is always changing.

The greatest symphonist, Beethoven, now sounds a little old beside the fuller orchestration of Wagner. And Strauss begins to make Wagner's orchestra sound thin. Yet the classical Beethoven

was living and at work five years after the deaths of the modern poets, Keats and Shelley.

## HELP FOR NEEDY MUSICIANS.

From The Bohemians, one of New York's musical clubs, THE MUSICAL COURIER is in receipt of the attached communication:

A year ago the Bohemians, recognizing the need of some systematic means of giving assistance to musicians of New York City who through illness or other misfortune fall into temporary difficulties, decided to establish a relief fund for this purpose. The first step taken was to give a concert under the auspices of the Bohemians and \$5,000 was realized, a sum immediately deposited at interest as a nucleus of this fund.

Encouraged by the success of the first attempt it has been decided to give another concert on the evening of April 28 at Aeolian Hall for the benefit of the relief fund. The following program will be given:

Agnus Dei .....	Hasler
Old German Christmas song (1430) .....	—
Tembrae factae sunt .....	Michael Haydn
Sing Ye to the Lord .....	Bach
Choir of the Musical Art Society, Frank Damrosch, conductor.	
Trio in A minor, for piano, violin and cello, op. 50 .....	Tschaikowsky
Ernesto Consolo, Mischa Elman, Willem Willeke.	
Veilchen .....	Mozart
Wiengeilied .....	Humperdinck
Aria from Ernani .....	Verdi
Frieda Hempel.	
Romanze .....	Wagner-Wilhelmj
Menuett .....	Haydn-Burmester
Canto amoroso .....	Samartini-Elman
Caprice Basque .....	Sarasate
Micha Elman. Percy Kahn at the piano.	
Matona mia cara .....	Lassus
All meine Herzgedanken .....	Brahms
Two old Scotch songs .....	—
Spanish Serenade .....	Elgar
Choir of the Musical Art Society.	

On the committee in charge of the concert are Sigmund Herzog, Ernesto Consolo, Richard Arnold, Paolo Gallico, Leo Schulz, Max Heinrich, Albert Reiss, Franz Kneisel, Louis Svecenski, Victor Herbert, Ferdinand von Inten, August Fraemcke, Rubin Goldmark, Hugo Grunwald, Pasquale Amato, Max Bendix, David Bispham, Howard Brockway, Arthur Claassen, Frank Damrosch, Walter Damrosch, Albert von Doenhoff, Arthur Foote, Percy Goetschius, Otto Goritz, Alfred Hertz, Sidney Homer, Henry Holden Huss, Rafael Joseffy, Louis Koemerich, Alexander Lambert, Max Liebling, Charles M. Loeffler, Arthur Whiting, Herbert R. Mainzer, David Mannes, Ludwig Marum, Courtlandt Palmer, Horatio Parker, Giorgio Polacco, Prof. Cornelius Rübner, Oscar Saenger, Ernest Schelling, Kurt Schindler, Rudolph Schirmer, Charles H. Steinway, Frederick T. Steinway, Sigismund Stojowski, Josef Stransky, Arturo Toscanini, Richard Trunk, Arno'd Volpe, and Paul Warburg.

This concert is thoroughly worthy in object, as, of course, strict impartiality will be observed in administering the fund to beneficiaries. However, the names of those in direct charge of the trust moneys should be published, so that any local musicians, not members of The Bohemians, who may be anxious to contribute toward such a deserving charity, could know where to send their donations, and feel that they will repose in the best of hands. The Bohemians should give more frequent concerts for the Relief Fund, and endeavor to raise enough money for a musicians' home, like the one founded in Italy by that prince of philanthropists, Giuseppe Verdi.

SANDWICH ISLANDERS are enjoying grand opera just now, the excellent Lambardi Company, of California, being on a visit to the beautiful land of palms and pineapples.

EVERY hardship has its compensation. Mayor Gaynor's order to close the restaurants at 1 o'clock also stops the awful cabaret music after that hour.

### A FAVORITE PIANIST.

One of the truly important figures in American pianism is Fannie Bloomfield Zeisler. For years she has filled a place of her own in the affections of our musical public. Interest in her art neither stales nor diminishes, for she continues to gain in knowledge and its application. Nor is her magnetism less potent than formerly. That magnetism which from her earliest public appearances made the Bloomfield Zeisler performances something more than the sounding of phrases properly outlined and notes correctly juxtaposed. Informed musically to the utmost, she never has fallen prey to mere pedantry or arbitrary didacticism. For she possesses too much soul, too much human sympathy, too much imagination. She does not believe in specializing or in favored schools. Her musical gamut contains all styles, all modes, all expressions.

A glance over Madame Zeisler's repertory of past years reveals her as the expositor of the entire standard piano literature. Wider keyboard versatility than that is impossible. And always her musicianship has controlled and directed her interpretations, unconventional though some of them were and brilliantly technical as others may have appeared in intention.

Those lay listeners who are faithful attendants at this gifted woman's recitals have been edified and uplifted, while students who have had the privilege

of hearing her never failed to be stimulated and instructed.

Last Saturday's program, performed in Aeolian Hall, New York, was opened by Madame Zeisler with Schumann's symphonic etudes. She played them broadly, poetically, beautifully. A Chopin group followed. There is no need to detail the countless nuances of tone, phrasing, pedalling and dynamics with which the artist spiced and vivified her readings. The Chopin examples included the ballade No. 2, op. 38; a mazurka, op. 7, No. 1; two etudes, op. 25, No. 7, and op. 10, No. 5, and valse, op. 42. Two preludes and a fugue by Th. Otterstroem, a Chicago composer, testified to the player's sympathy for what is worthy, even though it is new. The Otterstroem pieces are modern in harmony, agreeable in melody and extremely well made. A Sibelius romance did not show that musical pessimist at his best, while a Sinding morceau won recognition for its frank appeal and its smoothness of facture. Chaminade, in a pretty gavotte, and Liszt, in his "Mephisto" waltz, were voiced by Madame Bloomfield Zeisler with piquant, rhythmic and fascinating color effects. She is the keyboard charmer par excellence, and she charmed her auditors into ebullient expressions of applause, which resulted in encores and such tributes of esteem and affection that the reception transformed itself into an undeniable ovation.

### TWO BLUMENBERG PICTURES.

Herewith are shown two pictures of Marc A. Blumenberg, one taken when he was five years old—and the only existing photograph of his child-



hood days—the other made a very short time before his death. It is remarkable to observe how little some of the salient Blumenberg features



changed in the course of fifty-seven years. Especially the eyes have the same frank, direct and courageous look which always was one of the finest characteristics of Marc A. Blumenberg's face and an eloquent index to his rugged honesty and steadfastness of purpose.

GEORGE BERNARD SHAW says that among the best known persons in Europe he is not only a genius, but also makes money out of it. In the same connection the name of Richard Strauss comes to mind.

If Lent were not over, sackcloth and ashes would be appropriate, for the London Musical News says: "The ideal critic probably never has lived, and never will."

### Tollefsen Trio at Cooper Union.

The tenth season of the People's Symphony Club was brought to a brilliant close last Thursday evening, April 3, in Cooper Union Hall, New York, by the Tollefsen Trio, comprised of Madame Schnabel Tollefsen, piano; Carl H. Tollefsen, violin; Paul Kéfer, cello.

An appreciative audience enthusiastically applauded the artistic work of the Tollefsen Trio, which was heard in the following program:

Novelleten, op. 29 .....Gade  
Fifth Lecture on the Wind Instrument of Modern Orchestra (French Horn).

Illustrated by J. Franzel, first horn player of Barrere Ensemble.  
Concerto for horn, op. 11 .....R. Strauss  
First movement, E flat allegro.

Madame Leonard Gold at the piano.  
Trio in A minor, op. 50 .....Tchaikowsky  
(In memory of a great artist.)

The lecture on the French horn and its important place in the modern orchestra was interestingly delivered by Franz X. Arens, musical director of the People's Symphony Club and conductor of the People's Symphony Orchestra, which latter organization, under Mr. Arens' baton, will give its final concert of the season in Carnegie Hall, Sunday afternoon, April 20, when an all Wagner program will be presented.

To return to Mr. Arens' lecture. He was ably assisted in the illustrations by J. Franzel, first horn player of the Barrere Ensemble. Among the items selected by Mr. Arens to show off the lovely qualities of the French horn were "Siegfried's Call" and portions of "Midsummer Night's Dream" and "Freischütz" overtures. Mr. Arens enhanced the illustrations by his own efficient support at the piano.

Altogether it was a most delightful and instructive concert, and the Tollefsen Trio added many new friends and supporters to its already large list.

### Giuseppe Fabbrini in Dubuque.

The Times-Journal of Dubuque, Ia., has the following to say regarding the recital given in that city by Giuseppe Fabbrini, the well known Minneapolis pianist:

Giuseppe Fabbrini, the well known Italian pianist, appeared at the Dubuque Academy of Music Sunday afternoon, closing the series of artist recitals presented there this season.

The program, varied in style, he interpreted in his inimitable way, giving both pleasure and inspiration to his attentive audience.

The compositions from the early masters were given with wonderful ease and purity of tone.

The Schumann "Carnival" aroused much enthusiasm, displaying Mr. Fabbrini's mastery of tonal effects and the depth of his art.

It was a great pleasure to hear his own composition, a "Serenata Napoletana" of marvelous grace and beauty.

As always, his playing of Chopin marked his exceptional genius and proved him a worthy interpreter of the great master.

(Advertisement.)

### Mendelssohn's "St. Paul" to Be Given.

The third annual offering of the La Crosse (Wis.) Normal School Chorus of three hundred voices will be Mendelssohn's oratorio, "St. Paul," which will be presented April 10, with soloists, under the direction of Harriet B. Oltman, director of music. The soloists engaged are Lucile Tewksbury Stevenson, soprano; Cora Vandewater, contralto; Gustav Holmquist, basso, and David Dunbar, tenor.

It is the policy of the La Crosse Normal School to give each spring one of the great oratorios or cantatas. The school is one of the leaders in the State in that class of music, even though it is but three years old. The first year Gaul's "Holy City" was given and last year Rossini's "Stabat Mater."

### Beethoven Trio's Engagement.

The Beethoven Trio, of Chicago, composed of Jennette Loudon, Otto B. Rochrborn and Carl Brueckner, has been engaged for next season to appear on the Artists' Course at Fond du Lac, Wis. This tour is under the management of Gertrude V. O'Hanlon.

The recital season at Columbus, Ohio, will come on now with a rush, several teachers having given as many as three already this season. Those who have presented pupils so far are Alfred Rogerson Barrington, Samuel Richard Gaines, Maud Underwood and Ella May Smith.

FROM the New York Tribune (April 7) and not from the Paducah Patriot or the Muskegee Monitor, comes the attached piece of priceless musical information:

One boy, endowed with abnormal power to dream, has clung to a single idea until from the study of oneirology he has devised an instrument of one string made of a cigar box, which produces all the musical strains from the resonant twang of a jewsharp to the soothing note of the old fashioned fiddle.

Charles Stickler, the son of a cloakmaker and a pupil of Public School 34, at Broome and Willett streets, is the young man who has mastered the intricacies of a cigar box so as to bring forth music that touches the soul—but that is not all. He has organized a band made up of fourteen-year-old boys, and his "one string cigar box violin band" has become so proficient that it will soon give a public concert, at which all the music will be furnished from one-stringed violins.

Young Stickler says you can play on his one-stringed instrument as well as on the four strings of a regular violin.

ANOTHER composition prize is that of \$250, offered in connection with the International Eisteddfod in Pittsburgh in July next, for the best national anthem comprising four six line stanzas, including words and music. In the competition two or more persons are allowed to collaborate on both music and words. There now is a general sentiment that the American national anthem can be improved upon. The committee of the International Eisteddfod is to be congratulated upon its effort in stimulating the musicians and poets to bring forth some production worthy of our growing little country. The contest closes April 30, and further information may be secured by writing the secretary of the Eisteddfod, Pittsburgh, Pa.

OWING to the remarkable success achieved by him here this winter, Leopold Godowsky has been re-engaged by R. E. Johnston for another American tour next season. However, owing to his duties as head of the Imperial Piano Meisterschule at Vienna, Godowsky will be unable to secure a longer leave of absence than eight weeks, and consequently his American concerts are to number only twenty-two, to be played within a period of six weeks, thus allowing a scant fortnight for traveling. Godowsky will play the Knabe piano.

BRAHMS used to be considered a cubist in music; now he is fast changing into a romantic.

# GRAND OPERA IN NEW YORK

## METROPOLITAN OPERA HOUSE.

### "The Magic Flute," April 1.

For the benefit of the Legal Aid Society a performance of "The Magic Flute" took place Tuesday a week ago. Among the singers who assisted were Gadski, Hempel, Alten, Jörn, Goritz and Braun.

### "Aida," April 2.

Under Arturo Toscanini's searching baton, "Aida" gave forth all its beauty of melody and orchestration, and loomed larger than ever as the greatest opera of the nineteenth century, barring only some of the Wagner works. Emmy Destinn's Aida had intensity and well defined vocal dynamics as its chief recommendations. Louise Homer was an Amneris opulent as to physical charms and satisfactory vocally except in the high altitudes. Caruso gave his customary Radames. Adamo Didur's resonant voice sounded well in the role of Ramfis. Rossi was the King. Large over all, artistically, loomed the tremendously striking Amonasro of Amato, who put all the requisite passion into his singing, and delineated the vehement nature of the captured monarch with truly barbaric force. It was a magnificent piece of operatic characterization.

### "Madame Butterfly," April 3 (Matinee).

Rita Fornia, as Suzuki, gives as well wrought an impersonation as any to be seen on our local opera stage at the present time. She plays the role with a degree of pathos which is irresistible and sings her few measures beautifully. Riccardo Martin's Pinkerton had its usual fervor histrionically and smoothness vocally. Geraldine Farrar was the same Cio Cio San as always. She should learn that Japanese women do not spread their fingers apart when gesturing, but keep them always close together, with the fingers turned in.

### "Tannhäuser," April 3 (Evening).

"Tannhäuser" was presented last Thursday evening by a cast of excellent calibre and balance. Carl Braun, as the Landgraf, gave distinction to this role, and again revealed a well schooled and powerful bass voice, also marked histrionic ability. Jacques Urlus sang, acted and dressed the part of Tannhäuser in satisfying manner. Willy Buers, the Wolfram, did not sing in his best voice, and marred the finale of the "Song to the Evening Star" by falling considerably below pitch. Mr. Buers may have been indisposed. Emmy Destinn gave a finished vocal exhibition of Elizabeth; Olive Fremstad was an attractive Venus, and the modest but important role of the Shepherdess was beautifully sung by Lenora Sparkes. William Hinshaw was a stately Biterolf and revealed a polished and intelligently guided baritone voice. Albert Reiss was Walther, and Basil Ruysdael displayed fine basso accomplishments as Heinrich. The four pages were enacted attractively by Rosina Van Dyck, Louise Cox, Stella de Mette and Veni Warwick. Alfred Hertz conducted.

### "Cyrano," April 4.

As remarked before in THE MUSICAL COURIER, Walter Damrosch's music suggests many operatic styles, both new and old; however, it is agreeable and well constructed. The libretto represents an excellent effort, and the various scenes are filled with interesting events.

Pasquale Amato sang and acted the part of Cyrano in magnificent style. Frances Alda, as Roxane, well merited the enthusiasm which she invoked as the charming heroine. Miss Alda's voice has taken on added purity and warmth; consequently, her singing this season has attained to high altitudes of art. Putnam Griswold gave a convincing vocal and histrionic account of himself as Ragueneau. The organlike tones of this American basso never fail to evoke admiration. Riccardo Martin, as Christian, again gave great pleasure through sincerity and a fine tenor equipment. William Hinshaw sang splendidly as Le Bret, and so did Basil Ruysdael as the First Musketeer. Lambert Murphy's sweet tenor voice enhanced the role of Montfleury, and Florence Mulford displayed a beautiful contralto voice as the Mother Superior. Alfred Hertz was the conductor.

### "Don Pasquale," April 5 (Matinee).

On Saturday afternoon, Donizetti's faded and fiberless "Don Pasquale" produced in Paris in 1843, was revived and presented for the first time this season. Musically, of course, the work has no interest whatsoever as a composition. Its harmonic scheme is puerile today and its melodies are written in the manner that long ago became obsolete.

The real and unquestionable merit of the work lies in the masterly treatment of the voice. Not only are the

various voices treated according to their respective limitations, but the emotional color and psychological value of the different voices are accentuated by the appropriate music and the style of accompaniment the composer has given each voice, every change of sentiment and intensity of expression. While music in every way has made extraordinary strides since "Don Pasquale" was sent into the operatic world the art of writing for the human voice has woefully deteriorated. It is therefore of benefit to the composers of the period to hear an opera of the purely vocal type from time to time. But composers and musicians in general have a habit of avoiding the performances of such works as "Don Pasquale" and other compositions of Donizetti and Bellini.

The public, however, showed its appreciation of the fine singing of the artists on this occasion and repeatedly gave exhibitions of their unrestrained and Italian enthusiasm. The opera house was crowded to the doors, every available inch of standing room being occupied. It is quite unnecessary to single out any one or more artists for particular notice. The management had carefully selected the best obtainable singers for the respective parts, and all of them came in for applause without stint.

Lucrezia Bori, as the only female artist on the stage, was particularly distinguished by her gentle but brilliant and appealing tones among her surrounding male singers.

Arturo Toscanini took as much trouble with the archaic bric-a-brac as if it had been the score of "Tristan and Isolde." The cast follows:

Norina .....	Lucrezia Bori
Ernesto .....	Umberto Macnez
Dottore Malatesta .....	Antonio Scotti
Don Pasquale .....	Antonio Pini-Corsi
Notaro .....	Angelo Bada

### "Lohengrin," April 5 (Evening).

Wagner's lyric music drama (if such a title is permissible) drew an enthusiastic audience, which listened with delight to the sonorous choral and orchestral episodes, the poetical love music and the intensely dramatic measures allotted to Ortrud and Telramund. Jacques Urlus, an ideal Lohengrin in voice, action and appearance, lent charm as well as dignity to that role, and gave much joy to lovers of finished singing and sympathetic acting. Mrs. Homer did the Ortrud with the sort of stress which carried conviction. Herbert Witherspoon's suave and polished King Heinrich, a truly majestic interpretation, was one of the most impressive features of the performance, which included also Willy Buers as the Herald (he substituted for William Hinshaw, who was indisposed), and Otto Goritz as Telramund. Madame Fremstad was a sturdy and sincere Elsa. Alfred Hertz conducted.

### Sunday Wagner Concert, April 6.

The twenty-first and last Sunday night concert at the Metropolitan Opera House was listened to by an audience which crowded even the standing room of the immense auditorium.

Alfred Hertz, conductor-in-ordinary to the Metropolitan Opera Company, sacrificed none of his energy for the mere poetry of the music and abated none of his haste for insignificant expression marks. He considerably got through the program much sooner than some other conductors do who have a love for the music they are directing and who linger tenderly over certain passages, notwithstanding the inconvenience the standing multitude are put to by delay.

The magnificent program, as follows, was entirely Wagner:

Prelude, Lohengrin.
Duet and Rhine Journey, from Götterdämmerung.
Brünnhilde, Johanna Gadski.
Siegfried, Jacques Urlus.
Prelude, Die Meistersinger.
Introduction, Act III, Die Meistersinger.
Duet, Act I, Die Walküre.
Sieglinde, Johanna Gadski.
Sigmund, Jacques Urlus.
Prelude and Liebestod, Tristan und Isolde.
Isolde, Johanna Gadski.

The cup of joy of the Wagnerites was certainly pressed down and running over when the superb voices and commanding art of Johanna Gadski and Jacques Urlus were heard amid the encircling inarticulate tones of the orchestra. On two or three occasions the artists manifested a desire to cling to a favorite phrase or two, but reconsidered their decision when they heard the accompaniment hurrying forward like the Tennysonian brook, which is reputed to have gone on for ever. The generous amount of acknowledgment which the singers and conductor accorded the audience for the applause given them supplied the

necessary amount of pantomime to an entertainment which would otherwise have been unduly aural.

If the "Lohengrin" prelude had been omitted, making room for the "Meistersinger" prelude and allowing Jacques Urlus to sing Lohengrin's "Swan" song for the third number on the program, after the long instrumental "Rhine Journey," the program would have been even more enjoyable. For really good tenors who have artistic intelligence are rare indeed. In the death song from "Tristan," Johanna Gadski made her customary profound impression, notwithstanding the inappropriate stage surroundings of an orchestra instead of a garden by the sea and a dynamo conductor in lieu of a dead lover.

### "Boris Godunoff," April 7.

Another repetition of Moussorgsky's opera offered no features not already discussed amply in these columns. The work is interesting to students and musicians, but means very little to the general public in search of operatic entertainment. Scenically and as to chorus, "Boris" offers some striking features. The singing cast was the familiar one.

### Students Sing Huhn's Songs.

Three artist-pupils of Dudley Buck gave a most enjoyable recital of songs composed by Bruno Huhn, at the Aeolian Hall, New York, studios, April 4.

Mr. Huhn, who was present, expressed himself as much gratified with the students' artistic rendering of his songs. Elsie T. Cohen was the accompanist of the occasion.

The program follows:

Back to Ireland.	Erin.	The Grand Match.
Andrew A. Smith, Jr.		
Strophon the Shepherd.	How Many Thousand Years Ago.	Good By.
Caroline Crenshaw.		
Love's Philosophy.	I Mind the Day.	The Merry Month of May.
Marie Bosse Morrissey.		
	I Arise From Dreams of Thee.	
A Song of Glenann.	Cato's Advice.	The Plague of Love.
Andrew A. Smith, Jr.		
	The Light That Lies.	
If I Were a Bird.	A Broken Song.	'Neath the Apple Trees.
Caroline Crenshaw.		
Love's Retreat.	Till I Wake.	The Fountain.
Marie Bosse Morrissey.		
Invictus.		Dudley Buck.

### Marion Green in the Kinder Kreuzzug.

The press pays the following tributes to Marion Green, the well known Chicago singer, who recently appeared as soloist with the Musik Verein of Milwaukee, Wis.:

Marion Green, on account of his small part, could present only a sample of his vocal and dramatic abilities, which must be excellent. —Evening Wisconsin, Milwaukee, March 25, 1913.

The all too brief parts allotted to the baritone were made the most of by Marion Green, whose rich, resonant tones were utilized with fine regard for the requirements of the score. —Milwaukee Sentinel, March 25, 1913.

The only unfortunate thing about the part allotted to Marion Green, the baritone soloist, was that there was too little of it. Mr. Green sang his one solo delightfully and a little later he was heard in a one line part from the wings. —Milwaukee Daily News, March 25, 1913.

Marion Green made a distinct impression by his artistic, resonant, proper vocal display. —Milwaukee Free Press, March 25, 1913.

Once again the sonorously beautiful voice of Marion Green was heard in the parts of the alten seemann and the stimme aus der Höhe. —(Translation) Milwaukee Germania-Herald, March 25, 1913. (Advertisement.)

### Boosey & Co.'s Large Business.

Michael Keane, who was recently appointed head of the New York branch of the famous London music publishing house of Boosey & Co., has, it is said, doubled the business of the American house within the past two years.

The policy of the Boosey house is to make known and sell the better class of English ballads in particular, although the catalogue of this firm, which was established in 1816, contains an enormous list of operatic, choral and various instrumental works. Michael Keane, however, thinks that the strength of the catalogue, so far as the United States at present is concerned, lies in its English ballads. He carefully selects a number of the most suitable publications of the English house, has them re-engraved and reprinted in America for the American market and concentrates his energies on the selected works. His policy has been eminently successful during the two years he has spent in New York. He sails next week for a little pleasure and a strenuous business trip to England, via Bermuda and the Azores.

# Grand Opera in San Francisco.

## TIVOLI OPERA HOUSE.

San Francisco, Cal., March 30, 1913.

The grand opera season which has been progressing at the new Tivoli Opera House since March 12 came to a brilliant close last evening (Saturday, March 29) with a testimonial and gala performance in recognition of the splendid achievements of W. H. Leahy, manager of the Tivoli Opera House. The individual artists of the company, as well as the operas presented in the repertory, are so well known to the readers of THE MUSICAL COURIER that it would be superfluous at this time to go into details concerning the success of individuals as well as productions as a whole. However, there are certain phases of this engagement which mirror the musical situation as it exists in San Francisco today, exactly seven years after the great disaster, and I believe that the aspect of our present musical conditions as they were revealed by this big opera season are of sufficient interest to musicians and music lovers outside the Pacific Coast to justify a more intimate discussion.

When it was first announced by the management that the prices were to be \$7, \$6, \$5, \$4, \$3 and \$2, it was predicted in certain quarters that under these conditions the grand opera season could never be a financial success. It was argued that the people directly interested in high class opera were not able to pay the prices, and the number of low-priced seats was not sufficiently large to house all those people who would be glad to attend the season. It was also contended that \$6 and \$4 were classifications that could never become popular, as it was understood that the public was willing to pay \$7, \$5, \$3 and \$2, but not the intermediate scale. It is likely that the management took this view of the situation after the first week, for it was noticed that seats were occupied then which were vacant the week before.

That the season was financially successful can not be doubted by anyone who watched the attendance closely. Of course there were so called "off nights." But these were also prevalent during the Metropolitan Opera Company's famous seasons under the Grau and Conried regimes in this city. When the prices of opera have been brought to the stage which is popularly known as "all that the traffic will bear," it is natural that the public will select artists and operas that it wants to hear pretty badly. Consequently it is not surprising that performances like "Rigoletto," "Traviata," and "Lucia" were not so well attended, even though the popular idol, Tetrassini, appeared in them. On the other hand, "Thais," "Le Jongleur de Notre Dame," "Natoma," "Louise" and "Salome" attracted either completely crowded houses or nearly sold-out houses.

It was noticeable that the San Francisco public did not turn out in full force when new operas were given without a sensational star. "The Jewels of the Madonna," "Noël" and "Hänsel and Gretel" are instances of this sort. On the other hand, "Carmen," with Mary Garden, drew one crowded house, while "Thais," with Garden, drew three packed houses. "Natoma" did not even draw one crowded house with Mary Garden, and the management was not justified to give it again, as there was no demand for a second production. The Wagner operas, which always packed the houses under the Grau regime when all-star casts were presented, did not draw very large houses. "Tristan and Isolde," however, drew a much larger audience than "Walküre."

I am stating these things to give THE MUSICAL COURIER readers an idea of the taste of the San Francisco musical public. There seems to be an impression in certain quarters that this is the wild and woolly West, and that musical taste is still primitive; but if you consider that the public selected "Thais," with Mary Garden, as its favorite work (attending three performances of this work to the extent of crowded houses), we can not say that this city is unmusical, especially when it rejected "Natoma," "Salome" (which drew only a third of the first night audience at its second performance) and the old Italian operas. "Hänsel and Gretel" drew a much larger house at the second performance than at the first, both being mid-week matinees and the second being a popular-priced performance. While the reduction of prices would certainly induce more people to attend the opera, still there would not have been a larger house even at lower prices, if the work had not made a fine impression. Mabel Riegleman was especially picked out as a great artist in this opera. Campanini and his orchestra, together with the wonderful ensemble, contributed not a little to the success of the season.

Unless official reports cannot be depended upon, it is practically settled by Mr. Dippel and Mr. Leahy that the season was sufficiently successful to justify a return engagement of even longer duration next season, and it is

likely that this visit of the Chicago Grand Opera Company will become a permanent annual event. It is of course impossible for me to know how great an expense the Chicago management is under when it makes this Pacific Coast tour. We are informed that such expense is enormous, and no doubt this is true. But if it is not too great to bring the scale of prices in this city down to what it is in Chicago, where I understand the highest price is \$5, I am of the opinion that the attendance in San Francisco would be much greater. I also believe that if subscribers had the privilege to select their own operas and their own performances instead of the management doing it for them, the list of subscribers could be increased considerably. Especially subject to public criticism is a policy which adds new operas outside the subscription series after the repertory has been definitely announced.

I am not mentioning these matters in a spirit of dissatisfaction. I am only setting them forth here to assure an even more brilliant success for the Chicago Opera Company next season than it had this season. The writer is in close touch with the public, and he has heard many things which he believes the management of the Tivoli, as well as that of the Chicago Opera Company, has a right to know, so as to be guided by them in the future. In the case of Wagner operas there is an especially great demand for a larger number of \$2 and \$3 seats. People who love Wagner cannot afford to pay \$7, \$6 and \$5. The two Cleofonte Campanini concerts were unexpectedly great successes as far as the enthusiasm of the public was concerned. This proved what San Francisco could do for symphony concerts under the proper auspices.

W. H. Leahy has not yet announced his plans concerning the comic opera season at the Tivoli. It is, however, known that the theater will be closed during April. On May 1 it will reopen with the comic opera season. There are various rumors regarding the opening performance. Some say it will be "When Johnny Comes Marching Home," and others say that "The Chocolate Soldier" will be the opening bill. Knowing Mr. Leahy's inclination toward following the policy maintained at the old Tivoli, we should think that the first-named opera is more likely to be the one chosen, as the second Tivoli at the corner of Mason and Eddy made its first big "hit" with that work. There are also rumors concerning the first comedian. Some say that Ferris Hartman will be engaged for the first few operas, and as he made such a big success in "Johnny" it would again justify the assumption that that will be the first opera. Others maintain that Frank Daniels has been chosen for the first comedy role. As musical director, rumor says that Max Hirschfeld has been selected. Mr. Hirschfeld was at the old Tivoli Opera House several years prior to the calamity of 1906, and at the time of the latter disturbance he was here at the Columbia Theater with the "Babies in Toyland" company. He made an excellent reputation for himself, both as comic and grand opera leader. Adolf Rosenbecker, who is well known throughout America as a violinist, and especially as an orchestral leader, will be the concertmaster and, of course, at the same time the assistant conductor. The balance of the office staff so far known will be: W. H. Leahy, manager; H. H. Campbell, secretary and auditor; Philip Hastings, press representative; Joseph E. Kreling and George J. McSwegan, treasurers. It is almost unnecessary to add that the musical public of the entire Pacific Coast looks forward to the reopening of the old Tivoli opera seasons with more than ordinary interest.

ALFRED METZGER.

## Norah Drewett's Monte Carlo Success.

Norah Drewett, who has been engaged for the sixth time in her career for the soloist concerts in Monte Carlo, has had many brilliant successes there, as the following notices testify:

Léon Jehin conducted the first part of the modern symphony concerts, at which the audience warmly applauded a young pianist of rare virtuosity, Norah Drewett, who rendered in quite remarkable style and with marvelous "brio" Saint-Saëns' G minor concerto. Petit Nicolas, May 8, 1906.

Norah Drewett, the distinguished pianist, had a veritable triumph at Monte Carlo on Sunday last. After her performance of the concerto in G minor by Saint-Saëns she was recalled no fewer than five times. Not only the critical audience, but also the orchestra were enthusiastic in the ovation they gave her.—The Tribune, May 10, 1906.

Lovers of pianism who were absent, lost a wonderful experience. Miss Drewett played Saint-Saëns' caprice on the ballet music of Gluck's "Alceste," the well-known Liszt nocturne and that composer's transcription of Paganini's "Campanella." Brilliant in all three; but the epithet *falloit*! Great brilliance; but no hardness, no mere glitter. On the contrary, a most sensitive and penetrant delicacy. Her staccato is a dainty miracle; her runs are crystalline fountains of light; her counterpoint is clear as different colored silks in a pattern of embroidery; and when it comes to legato, to singing tone sustained, I doubt if any living pianist has equal power, significance and beauty. And though the pieces selected hardly

served as a test of force, there were dramatic instants to convince one that this charming young lady can, when she will, handle deep and dreadful thunder with the strongest. Applauded rightly and well throughout, Miss Drewett achieved a "bis" with the "Campanella" and responded with a delightful "Tempo di Minuetto" by Zanella, a modern Italian who can not only write admirably for the piano, but in this piece at least has caught the spirit of the older style. Miss Drewett, who came from Vienna, leaves today for Munich. She will then be heard in a recital or two in Paris and will play in London early in the season. She will then play the Grieg concerto at the Lucerne Kursaal.—Continental Weekly, Monte Carlo, March 20, 1909.

Norah Drewett appeared at the Soirée de Gala at the International Sporting Club recently and scored a pronounced success. The well-known English pianist was heard in excerpts from Liszt's and Chopin's works, being vociferously applauded.—Daily Mail (Monte Carlo letter), March 23, 1909.

Quite the most conspicuous feature of the Concert de Gala at the International Sporting Club last night was the success that attended the efforts of Norah Drewett, the celebrated English pianist. . . . Miss Drewett's execution elicited considerable applause, and considering the cosmopolitan composition of her audience, her success must have been more than ordinarily acceptable to this gifted artist. Daily Telegram, Monte Carlo, March 19, 1909. (Advertisement.)

## FAMOUS ARTISTS TO TOUR AUSTRALIA.

Four of the world's greatest artists in the musical world, it has just been announced, are to make a foreign tour under the personal direction of the well known manager, Frederic Shipman. Lillian Nordica and Madame Schumann-Heink, the celebrated prima donnas; Mischa Elman, the noted violinist, and David Bispham, the American baritone, who is soon to enter light opera, are to go to Australia.

This is one of the most interesting announcements that has been made in some time, because of the prominence of the artists. Heretofore very little has been accomplished by American managers in foreign lands, and Mr. Shipman's newly arranged tour opens up a field left desolate in the past by managers in this country. It has been his desire in arranging this tour not only to give the Australians an opportunity of hearing these artists, but also to prove what can be done in the managerial line in foreign territory. It is Mr. Shipman's intention, in the future, to present in other lands, prominent artists, who have appeared with success in this country, thus not limiting his efforts solely to America.

David Bispham, who is well known in Europe and America as an operatic and concert singer, will be the first of these four to sing in Australia. Opening his tour at the Town Hall, in Sidney, on May 31, Mr. Bispham will proceed on his long journey through Australia, New Zealand and Tasmania. The noted baritone will give fifty concerts in the Antipodes.

Following Mr. Bispham, Lillian Nordica, the distinguished prima donna, will begin her Australian tour in Sidney on July 26. Mischa Elman, the celebrated Russian violinist, gives his first concert there in June, 1914. Madame Schumann-Heink, the great contralto, will be the last of the four to reach Australia, arriving there in 1915.

The importance of Mr. Shipman's tour has impressed the majority of American managers. Although many thousands of miles from the United States, Australia offers a splendid field for touring artists. That Mr. Shipman has touched upon a scheme most feasible and one likely to open up a field new to American managers cannot be doubted. He has accomplished the first step, and it is not likely to be the last.

## Final Sunday Concert at Boston Opera House.

The delightful singing of Alice Nielsen was the feature of the final Sunday concert of the season at the Boston Opera House, March 30. Assisting Miss Nielsen in this "melodious program," so called for the number of folk-songs and good old tunes which comprised it, was Michael J. Dwyer, tenor, and Emiliano Renaud, who played a group of piano pieces.

Though heartily applauded in her group of French songs as well as in her one operatic contribution the "Vissi d'arte" from "Tosca," Miss Nielsen was most completely captivating in the old English and Irish songs, which she imbued with the art of an accomplished mistress of song and yet maintained their inherent simplicity and charm. Charles Strony played exquisite accompaniments for Miss Nielsen, and Frank Waller accompanied Mr. Dwyer.

## Wedding Announcement.

William Nelson Burritt and Mrs. Burritt have issued invitations to the wedding ceremony of their only child, Katherine, to Harold S. Deming, of New York, Wednesday, April 23, followed by a wedding reception at the Burritt Studios, 9 p. m., 35 East Thirty-second street. The happy couple will be at home after May 15 at Mrs. Deming's studio, 128 East Nineteenth street.

## Carl Flesch Engaged by Philharmonic.

Carl Flesch, the noted Hungarian violinist, has been engaged as soloist with the New York Philharmonic Society at Carnegie Hall, New York, January 22 and 23, 1914.

# Death and Burial of Felix Draeseke

Toward the end of January the many friends and acquaintances of Geheimrat Draeseke and of her celebrated husband were notified that the customary reception held at their apartments, on the Hübnerstrasse on the first Sunday of every month, would be postponed, as the great composer's health was not such as to permit of his receiving his friends as usual. This announcement gave some cause for uneasiness and inquiry. When, however, his absence at the last evening of the Petri Quartet was noticed, especially as his C sharp minor quartet was to be performed, the cause was not unknown to the many interested. For some time past Draeseke's strength had been failing, labored breathing and increasingly severe fits of coughing, which were most exhausting, pointing to the failure of the heart and lungs, and at last he succumbed Wednesday night, February 26, in the seventy-eighth year of his life.

Draeseke has held a notable and peculiar position in the German world of music. By the many who do not desire to follow the trend of Strauss and his followers, Draeseke has been considered the greatest composer of his day—certainly the greatest since Liszt and Wagner. His position has been peculiar, because he has in one sense been modern, and yet in another sense he has clung tenaciously to the old and accepted standard laws of musical composition. The friend of Wagner and Liszt and highly recognized by them, he became their disciple to a certain extent; at least it cannot be disputed that he came greatly under the influence of Liszt, after having composed for years upon older and more classic forms. He is one of the last of the many memorable artists who made Weimar a city of the muses, for a long period. He also had the honor of being companion to Wagner in his days of loneliness in Lucerne, at a time when the latter was composing "Tristan and Isolde," and Draeseke was present when the closing measures were finished. He was, in fact, a member of the Liszt circle, and it is maintained that at that period Liszt liked to hear nothing better or oftener among the works of the younger composers than the "Sonata quasi Fantasia" of Draeseke.

Notwithstanding his indisputable gifts and his acknowledged rank as a composer of many weighty works, symphonies, chamber music, songs, piano pieces, etc., Draeseke has not until late years met with all the recognition that was due him. In the first place, the public generally was accustomed to regard him as a cool and calculating composer; whereas, in reality, many of his works convey the deepest possible expression of musical feeling. It has not been until the last year or two that he fairly wrung from the large Berlin public first, and then later in Dresden, the overwhelming testimony to his greatness, as shown in his masterpiece, the "Christus," a mystery of three parts, a trilogy whose depth and nobility place him in a rank with the greatest composers. Those who assembled in the Dreikönigs Kirche last spring will not soon forget the sweeping grandeur of this unsurpassable choral work. Soon after this notable performance Draeseke received the title of Doctor from the Berlin University and the city of Dresden, acknowledging its debt toward such a citizen, voted him an honorarium in the form of a life pension.

Draeseke was the son of a "Hofprediger" (preacher to the court). Born in Koburg, he studied music in the Leipzig Conservatory when the star of Mendelssohn was in its zenith; but soon this star was eclipsed by those of Liszt and Wagner, and so, after spending some time in Weimar under such influences, he went first to Berlin and later to Dresden and Lucerne. In Lucerne he taught piano; in Dresden he succeeded Wüllner in the conservatory as teacher of composition, and in the course of years the titles of Professor, Hofrat, Geheimhofrat followed each other.

Yet notwithstanding these many honors, the composer had to experience the strange fate of finding no publisher for his great trilogy, and was obliged to have copies of the score printed at his own expense, so that one of the greatest difficulties experienced in giving the first performance of his work in Berlin was the scarcity of copies. After the great success, requests came pouring in from all the principal cities of Germany for copies of the score so that the work could be given elsewhere, but it was his sad fate to have to refuse, as these copies were lacking, and thus Draeseke was robbed of the fruits of his first real triumph. Also it was a strange stroke of fate that his opera "Merlin" was to have been performed soon in Gotha and it was the composer's earnest wish and intention to have been present, and to have heard the work given once before the end of his life. However death claimed him a few days before the premiere. Yet Draeseke had the great happiness of receiving the enthusiasm and almost the adulation of the public at the close of the grand performance of the "Christus" trilogy in Dresden, when a multitude awaited him outside the church doors and carried him on their shoulders to the carriage, in which he

was drawn amid the shouts and huzzahs of the people to the banqueting room, where all the leading musicians and dignitaries of the city were awaiting him. Also he lived to see the united opinion of press and public according him at last his rightful place as one of the greatest composers of Germany. Moreover, he was beloved and honored by hosts of friends, among them many of the great ones of the earth. Princes and kings did him honor, and at the Draeseke celebration in the Royal Opera here a year or two ago he was summoned to the King's box, receiving also special tokens of attention from him. On hearing the news of his death the Saxon Crown Prince sent warm expressions of condolence. At the apartments of the deceased telegrams and letters from all parts of the world poured in, expressing deep sympathy to his honored widow. A mourning service was held, when the Petri Quartet played the adagio from the C sharp minor quartet of the dead master.

On the day of burial hundreds assembled in the crematory of Tolkewitz to pay their last tokens of honor and respect for the deceased. The coffin was placed upon the bier in the midst of piles of wreaths and floral tributes, among which was a large laurel wreath with the colors of the city of Dresden, from the municipality. The German "Parsifalschutzverband" sent a wreath for the "Kämpfer ums Ideal" ("Contender for the Ideal"); also the general direction of the Court Opera, and the Royal Orchestra, the Tonkünstlerverein, the Petri Quartet, the Conservatory, pupils of Nicodé, the numerous choral unions of the city, the Arion Society of Leipsic, etc. Among prominent musicians present were Graf Seebach, Kapellmeister Hagen, Staatsanwalt von Ehrenstein, and the Herrn Petri, Schubert, Roth, Reinhold Becker, Nicodé, Schjelderup, Percy Sherwood. The Conservatory Chorus sang the choral "Wenn ich einmal soll scheiden," of Bach; Frau Schjelderup sang the song "Wenn alle untreu werden." Addresses were made by Pfarrer Götsching, Director Krantz for the Conservatory, Konzertmeister Schubert for the Royal Orchestra, Professor Roth for the Tonkünstlerverein, and by Director Seiffhardt and Director Richter for the Kreuzkirche, etc.

There was also a representative for the Arion Society of Leipsic, for the Lukaskirche of Chemnitz, and for the celebrated Kittel Chorus of Berlin, all of whom expressed their appreciation and heartfelt esteem of the great man now gone from us. Pastor Götsching then pronounced the final benediction and the coffin was lowered, while Schneider's chorus of women and children sang the Twenty-third Psalm in Draeseke's musical setting.

Thus another great man has gone from us, one of those types of the large and grander style, all too rare today in this age of little men and women. He has left us, however, an example of greatness and great mindedness; of courage and steadfastness in fighting for and preserving higher ideals, for which he made an unyielding struggle.

His grand old head, his rugged figure, his massive strength and personal force reminded one of a Beethoven; and if as to his musical works all opinions were not agreed, at least his personal popularity never was in doubt. "Emigravit," one can truly say, for he has gone up higher to his own.

E. POTTER-FRISSELL.

## MUSIC IN LOUISVILLE.

Louisville, Ky., April 3, 1913.

During March, Louisville was rather neglected in the matter of concerts and other musical events, but April promises to make up for that. On Tuesday night, the Quintet Club gave its fifth concert to an audience comfortably filling the Woman's Club. The fact that two piano quintets appeared on the program attracted many who are not regular patrons of these events. The Schumann op. 44 was one of these, and the other was an arrangement from "Götterdämmerung" and "Meistersinger," both of which were highly enjoyed. Haydn's "Kaiser" quartet was the remaining number.

\*\*\*

On Sunday afternoon, the Choral Club gave a sacred concert at the First Christian Church, which was one of the most successful affairs ever given by this popular organization. The program consisted of Stainer's double quartet and chorus, "I Saw the Lord"; Tchaikowsky's beautiful chorus, "Christ When a Child a Garden Made"; "Eventide," Bullard; Mendelssohn's "Forty-second Psalm," and César Franck's "Praise Ye the Lord." The soloists were Mrs. Newton Crawford and Grace Kaufmann, and an organ interlude was played by Fanny Bolling Carter, the organist of the church. The double quartet was sung by Mrs. Ira Davenport, Madeline Schleicher, Katharine Whipple-Dobbs, Mrs. Stuart Haddox, Fulton Mandeville, Anton Embs, Arthur Almstert and Harvey Peake. The

accompaniments were superbly played by Carl Shackleton, and the entire performance was directed by Clement Stapleford. Another concert is to be given next month.

\*\*\*

On the night of April 1 the Louisville Music Teachers' Association held its regular monthly meeting at Smith & Nixon's. Katharine Whipple-Dobbs read a paper on "The Influence of Rhythm on the Emotions," and a general discussion of the subject followed.

\*\*\*

The Elman concert was postponed from March 26 to April 16 on account of the flood. The violinist was caught in Indianapolis, which city he was unable to leave for several days.

K. W. D.

## Worcester Concert by Boston Opera Artists.

A concert company comprising some of the younger singers of the Boston Opera Company, under the musical direction of Frank L. Waller, has been formed to tour the various cities of New England and New York State during the present month. The programs given are for the most part uniform, opening with the Garden Scene from "Faust" and closing with the Kitchen Scene from "Martha," both given in costume, while in between comes a miscellaneous program of songs and operatic selections by the various members of the company. All this by way of explanation. It was the pleasant experience of the writer to be present at the second concert of the company's tour which took place at Worcester, Mass., on Tuesday evening, April 1, before a large audience which evinced its approval of the entertainment in no uncertain terms. And well might they approve, for the fine singing as well as the contagious spirit of enthusiasm of all the artists in their work at once put every one in a responsive mood.

The Garden Scene from "Faust," given first with Myrna Sharlow as Marguerite, Ernestine Gauthier as Martha, Maria Donvanni as Siebel, Alfredo Ramella as Faust, Jose Mardones as Mephisto, and Frank Waller guiding all with his fine piano accompaniments, went surprisingly well, with the best individual work done by the Misses Sharlow and Gauthier and Mr. Mardones. In the miscellaneous program Evelyn Scotney's remarkable singing of the Mad Scene from "Lucia" with flute obbligato, aroused an enthusiasm which amounted to an ovation. A close second in the favor of the audience was Jose Mardones, whose rich and beautiful voice, heard in the "Valse Infernale" from "Roberto il Diavolo," was a joy to the ear. Particular mention must also be made of Howard White's singing of a group of English songs, which in point of clear and expressive diction would be hard to equal. Myrna Sharlow, heard in the aria, "Un bel di Vedremo" from "Madama Butterfly," proved herself the possessor of a most beautiful voice, perfectly placed and of a poise and assurance on the stage most unusual in so young a singer. Others who pleased the audience and were compelled to respond to encores were Rodolfo Fornari, baritone, and Raoul Romito, tenor, who both sang operatic arias.

The Spinning Scene from "Martha," given a spirited presentation by Evelyn Scotney, Ernestine Gauthier, Howard White and Alfredo Ramella, concluded a performance reflecting the highest credit on all the artists concerned, on the company they represent and on the allround efficient musicianship of Frank L. Waller, its director and accompanist.

## Whitmer to Be Heard in Lecture-Recitals.

Carl Whitmer, of Pittsburgh, Pa., has been engaged to appear as lecturer and pianist in two recitals to be held in the near future.

The first, which is to take place on April 16, before the Study Class of the First Unitarian Church of Pittsburgh, will be on "Modern Tendencies in Music." Mr. Whitmer will be assisted in the interesting program by Mrs. Talbot Peterson, contralto, president of the Tuesday Musical; Mrs. Lee, violinist, and Marie Derdyn, soprano. The program will include the works of Debussy, Massenet, Korngold, Fabre, Gretchaninoff and Strauss.

On April 18 the second recital will be held at the Pennsylvania College for Women, Pittsburgh, and the theme will be Wagner's opera, "The Flying Dutchman." Here he will be assisted by Charles Edward Mayhew, baritone; Mrs. Mayhew, soprano, and a chorus of thirty voices under the direction of Mr. Mayhew, of the Pennsylvania College for Women.

## Manuscript Society Concert, May 2.

F. X. Arens, president of the Manuscript Society of New York, announces the date of the next concert for Friday evening, May 2, at the National Arts Club. On the program are works by Eleanor Everest Freer, Chicago; Clara E. Thoms, Buffalo; Margaret Ruthven Lang, Boston; Bertha Remick, Boston; Susannah Macaulay and Laura Sedgwick Collins, New York.

# PHILADELPHIA

Philadelphia, Pa., April 6, 1913.

Madame Gerville-Reache, Beethoven's symphony No. 7, and Tchaikowsky's "1812" overture made this week's concert of the Philadelphia Orchestra an event of unusual interest. Added charm and marked contrast to the all-Wagner program of last week were afforded by the Arensky "Variations on a Theme of Tchaikowsky," which were presented for the first time at these concerts. The number proved exceedingly interesting and in Mr. Stokowski's reading were both a fine sympathy and the scholarly discretion which compositions of that type demand. It was in the symphony, however, that the orchestra and its leader shone to particular advantage. The same qualities that make Stokowski one of the greatest Brahms conductors of the country make him great in Beethoven, and patrons of the orchestra have come to observe with unmitigated delight the latter composer on the programs of the local orchestra. The popularity in this city of Tchaikowsky is long since a matter of record, but probably never before in the history of local music was an orchestral number greeted with the enthusiasm accorded the "1812" overture, both Friday afternoon and Saturday evening. On both occasions the audience remained in the auditorium for several moments to applaud the work of orchestra and leader. Gerville-Reache was accorded the warm reception which has always been hers in Philadelphia. She responded to the extended applause with "My Heart, at Thy Sweet Voice," the selection with which she is inseparably identified.

## The complete program follows:

Symphony No. 7, in A major, op. 92.....Beethoven  
Aria, Divinites du Styx.....Gluck  
Madame Gerville-Reache.  
Variations on a theme of Tchaikowsky.....Arensky  
(First time at these concerts.)  
Air of Jacqueline, from The Attack on the Mill.....Bruneau  
Madame Gerville-Reache.  
Overture Solennelle (1812).....Tchaikowsky

As has already been aptly remarked, were the orchestra to follow exactly the result of the balloting, the final "request" program would be the same every year. It is certain, at least, that the "Pathétique" symphony and the "Sakuntala" overture would always secure the popular sanction. This year, however, the management with commendable discretion reserved to Mr. Stokowski the power of choosing his program from among those numbers receiving the largest numbers of votes, with the result that next week's concert will be as well balanced and as enjoyable as any of the season. The balloting, so far as the principal numbers voted on, ran as follows: Symphonies—Tchaikowsky, "Pathétique," No. 6, 454; Beethoven, No. 5, C minor, 268; Schubert, No. 8, B minor ("unfinished"), 244; Franck, D minor, 148; Tchaikowsky, No. 5, E minor, 138; Brahms, No. 1, C minor, 61; Brahms, No. 3, F major, 58; Schubert, C major, 57; Mendelssohn, No. 3, A minor (Scotch), 39; Beethoven, No. 7, A major, 31. Overtures—Goldmark, "Sakuntala," 229; Wagner, "Tristan and Isolde," 160; Wagner, "Tannhäuser," 140; Rimsky-Korsakow, "La Grande Paque Lusse," 123; Beethoven, "Leonore," No. 3, 122; Wagner, Die Meistersinger, 101; Wagner, "Lohengrin," 96; Tchaikowsky, "Solennelle," ("1812"), 91; Mozart, "The Magic Flute," 86; Mendelssohn, "Fingal's Cave," 74. Miscellaneous—Sibelius, "Valse Triste," 172; Liszt, symphonic poem, "Les Preludes," 149; Bach, suite No. 2, B minor, 128; Tchaikowsky, "Slavic March," 125; Debussy, prelude to "The Afternoon of a Faun," 107; Wagner, "Wotan's Farewell and Fire Music," 101; Wagner, "Ride of the Valkyries," 83; Ippolitow-Iwanow, "Sketches from the Caucasus," 74; Strauss, "Salome's Dance," 74.

## The program selected by Mr. Stokowski follows:

Prelude, Meistersinger.....Wagner  
Symphony No. 5, in C minor.....Beethoven  
Overture, Sakuntala.....Goldmark  
Valse Triste.....Sibelius  
Symphonic poem, Les Preludes.....Liszt

The joint concert of the Philadelphia Orchestra and the Manuscript Society revealed several new compositions of merit by local composers. Probably the most attractive of the older works were the Zeckwer concerto and the Goepf "Festal March." Wassili Lepa was represented by an aria for soprano and orchestra, which showed the well known teacher and conductor as an orchestral composer of more than ordinary attainments. He succeeded in painting a really beautiful background for the words of John Luther Long's "Nirvana." Hedda van den Beem Beem's "Aucassin et Nicolette" was heard here for the first time. Other numbers on the program were:

Symphonic poem, Fantasies of a Poet (The Isle of the Blest), Henry A. Lang  
Symphonic Poem (Atlantis).....Otto Mueller  
Ballade for piano and orchestra.....Clarence K. Bawden

Spanish Dance.....William Gerstley  
Scherzo.....Heinrich Pfitzner

A fine and varied program, well interpreted, made the joint recital of Marion E. Kloetz and Ellis Clarke Hammann, in Griffith Hall, last Tuesday evening, one of the most pleasant of the late recitals.

Yolanda Mero also won unqualified success in her second appearance here, last Tuesday afternoon. She played the Beethoven Sonata No. 111, three dainty "Capriccios," and the second Hungarian rhapsody.

Next Tuesday evening John Thompson, who has already proven the fine methods of one of Philadelphia's leading conservatories, the Leefson Hille, will appear in recital in Griffith Hall in the following program:

Toccata and fugue, D minor.....Bach-Tausig  
Sonata, op. 53.....Beethoven  
Intermezzo, op. 116, No. 6.....Brahms  
Two Rhapsodies.....Brahms  
Aufschwung.....Schumann  
Ende vom Lied.....Mendelssohn  
Scherzo.....Chopin  
Impromptu, F sharp major.....Chopin  
Etude.....Chopin  
Nocturne.....Chopin  
Polonaise.....Chopin  
Menuet all'Antico.....Liszt  
La Campanella.....Liszt

Mr. Thompson already has won signal success in a recital given in New York earlier in the season.

Elena Gerhardt will appear here for the second time this season in a concert under the auspices of the Y. M. H. A., in Witherspoon Hall, on April 17. Arthur Rosenstein will assist at the piano.

Eugen Ysaye and Leopold Godowsky will give a joint recital at the Academy of Music, on Thursday evening, April 10. The program announced, with Camille Decreus as accompanist, reads as follows:

Sonata in A major (dedicated to Mr. Ysaye).....César Franck  
Mr. Ysaye and Mr. Godowsky.  
Ballade, G minor.....Chopin  
Andante Spianato and Polonaise.....Chopin  
Mr. Godowsky.  
Poeme (dedicated to Mr. Ysaye).....Chausson  
Havanaise.....Saint-Saëns  
Mr. Ysaye.  
Kreutzer Sonata, op. 4.....Beethoven  
Mr. Ysaye and Mr. Godowsky.

The closing concert of the Kneisel Quartet will be given in Witherspoon Hall on Thursday evening.

The Fortnightly Male Singing Society has engaged the following soloists for its concert at the Academy of Music, Saturday evening, May 3: Marie Stone Langston, contralto; Alex Saslavsky, concertmaster of the Philharmonic Orchestra, and Harry Saylor, baritone.

An interesting program of original compositions by graduate members is promised by the Musical Alumni Society of the University of Pennsylvania for its first orchestral concert on Wednesday evening, April 16, at the Central High School.

## Schelling on Fire.

Ernest Schelling's playing as soloist with the Philadelphia Orchestra on Saturday and Monday, March 22 and 24, at the Academy of Music in Philadelphia, must have been particularly interesting for this world-famous American pianist. For it was at the old Academy of Music that Schelling made his professional debut. He was at that time just four years and a half old, and was soon to interest not only this country but all of Europe as an "infant prodigy" at the keyboard.

Playing with the Philadelphia Orchestra, Schelling also came under the baton of Leopold Stokowski for the first time. The splendid American pianist has now been soloist with the greatest orchestras. In addition to playing with the Imperial Russian Orchestra in St. Petersburg, Mr. Schelling has played in all the musical centers of the world, with the following for conductors: Nikisch, Mengelberg, Damrosch, Muck, Mottl, Kees, Schillings, Stock, Fiedler, Richter, Pfitzner, Suter. With all these conductors Mr. Schelling performed his own famous composition, the "Suite Fantastique."

In regard to his infantile debut at the Academy of Music in Philadelphia, the eminent pianist tells this story: "I was on the program as 'Little Mozart' in a series of 'tableaux vivants,' such as were popular at that time. I was nothing but a tiny lad of four and one-half years, and small for my age, and I remember that I was introduced

by an enormous man, who went on the stage with me literally in the pocket of a great coat of a court major domo, who produced me as a prestidigitateur produces a white rabbit. The introduction over, I was set on the floor, to the astonishment of the audience. I surprised this audience even more by giving precipitous chase to a shining \$5 gold piece, which had been promised me if I played my very best. This reward had fallen from the hand of my captor and rolled toward the footlights. In my eagerness, I stepped directly between the uncovered gas lights, and in an instant the lace ruffles of my little breeches were ablaze. Women in the audience screamed, men jumped toward the stage, but the big man proved himself an able fireman, and snatched me from danger, beating out the light flame. The performance proceeded, after things had quieted down, but the smell of burned cloth permeated my number, and the youthful Mozart was shorn of some of his ruffled glory."

## Bronx Concert of Von Ende School.

Frequently the Von Ende Concert Bureau is called upon to furnish an evening of music, or by churches for special services, when the Von Ende Violin Choir (two dozen players) performs the music. Such an occasion was that of March 28, the People's Music League of the People's Institute giving a concert, under the auspices of the Parents' Association of Public School No. 4, the Bronx. Ottilie Schilling, a favorite young soprano; Jacob Rittenband, violinist, and the Von Ende Violin Choir presented a program of seven numbers, to the delight of the audience. Miss Schilling sings better with each succeeding appearance, and received hearty applause and recalls. Young Mr. Rittenband, who much resembles Elman, is very talented, and played with elan and expression.

## Following was the program:

Overture, Merry Wives of Windsor.....Nicolai  
The von Ende Violin Choir.  
Herwegh von Ende, conductor.  
Souvenir de Moscow.....Wieniawski  
Jacob Rittenband.  
Aria, Mignon.....Thomas  
Ottilie Schilling.  
Ave Maria.....Schubert  
The Mill.....Reissiger  
The von Ende Violin Choir.  
Scotch Lullaby.....Von Kunits  
Les Farfadets.....E. Pente  
Liebesfreude.....Kreisler  
Jacob Rittenband.  
Three Old French Songs.....  
Ottilie Schilling.  
Overture, Jubel.....Von Weber  
The von Ende Violin Choir.

## Cecile M. Behrens' Musicales.

April 6, Cecile M. Behrens, of New York, gave her last Sunday musicale of the season. This excellent pianist and charming woman is a delightful hostess, and her Sunday affairs have afforded great pleasure to her many friends throughout the season. Among the artists who provided the program on Sunday were Mrs. Stanton (a pupil of Arthur Claassen), who sang delightfully; Alois Trinka, violinist; Mr. Reinher, tenor; Sara Gurowitsch and Clara Schmitt, pianists (the latter also acting in the capacity of accompanist), and Claire Spencer, who made an excellent impression with her effective rendering of "Der Wanderer," and an aria from "The Huguenots." Ludwig Hess, the well known tenor, also sang several solos, as did Madame Behrens in her usual delightful style.

Among the notable guests of the afternoon were Leo Schulz, Mrs. Duke, Litta Grimm, Marie Mattfeld, Katherine Fleming Hinrichs, William Parsons and Randall Hargreaves.

Madame Behrens expressed her pleasure at the success of the Haile benefit, which she arranged and participated in at Aeolian Hall, New York, recently. The receipts were \$1,486.75, and the expenses only \$300. This gifted artist and charming woman has executive ability of no mean order.

## Yost Plays for James Whitcomb Riley.

Gaylord Yost, violinist, of the Indianapolis Conservatory of Music, played the following program at the home of James Whitcomb Riley in Indianapolis Saturday, March 29: Melody.....Bull  
Orientale.....Cesar Cui  
Liebesfreud Waltz.....Fritz Kreisler  
Pierrot Serenade.....Randelger  
Muckentanz.....Fini Henriques  
Liebeslied Waltz.....Fritz Kreisler  
Rigaudon.....Monsigny-Franko  
Humoreske.....Dvorak-Kreisler  
Gypsy Dance.....Tivadar Nachez

Mr. Riley is particularly fond of the violin, and in fact he used to play himself. He complimented Mr. Yost in the highest terms on his art and was most enthusiastic over the playing of the young American. Mrs. Frank Henry was the accompanist.

# SAN FRANCISCO

San Francisco, Cal., March 31, 1913.

Josef Lhevinne, the famous piano virtuoso, gave three recitals during the week just past. They took place at Scottish Rite Auditorium, on Sunday afternoon, March 23; Tuesday evening, March 25, and Saturday afternoon, March 29. Although the farewell week of the Chicago Grand Opera Company somewhat monopolized the interest of the musical public, Mr. Lhevinne drew many music lovers to his recitals and made an excellent impression by reason of his matchless art. As a technician as well as an interpreter he revealed remarkable traits.

\*\*\*

Clara Butt, contralto, and Kennerley Rumford, baritone, with Harold Croxton as accompanist, gave the first concert of a series of three at the Cort Theater yesterday (Sunday) afternoon, March 30. Madame Butt created somewhat of a sensation here by reason of her magnificent voice and her unquestioned artistry. Notwithstanding the unusual volume of her contralto voice, she wielded the organ in a manner to make it sound agreeable at all times. In the high as well as in the low notes there was always a mellowness and pliancy prevalent. The voice is something entirely unusual and made one of the most powerful impressions of the season.

\*\*\*

The first Julia Culp concert will take place at the Scottish Rite Auditorium on Sunday afternoon, April 27. Madame Culp will be assisted by the distinguished pianist and accompanist, Conrad V. Bos.

\*\*\*

The board of governors of the Musical Association of San Francisco has so far not announced anything of interest concerning next year's symphony concerts. There are, however, several rumors. It is said that Henry K. Hadley again will be the director, having a contract extending over another year. An unofficial announcement asserts that only ten concert will be given next season instead of twenty-six as this year. Adolf Rosenbecker is said to have again been engaged for concertmaster. It is also rumored that Frank W. Healy again will be the business manager. Nothing has been announced as to whether or not any soloists will be engaged. A member of the music committee has been heard to remark that only California artists will be selected for these positions. There seems to be a great deal of dissatisfaction regarding the money expended during the last season. From one source we hear that the amount spent on twenty-six concerts was \$75,000, and that consequently there was quite a formidable deficit. It is stated that certain members of the music committee will make up this deficit so that it may be officially reported that the season was a profitable one. However, it is really not necessary to do this, as symphony concerts are not supposed to be paying investments. There is hardly any symphony orchestra in the world that does not show a deficit. Many music lovers in San Francisco believe that with \$75,000 or a little more we could have a permanent symphony orchestra. Otherwise there is no objection to spending the money.

\*\*\*

The Wetzel Trio, of San Francisco, will give a chamber music recital at Kohler & Chase Hall, Thursday evening, April 10. The program will include the Brahms concerto for violin and cello, the orchestra part being interpreted on the piano. It will also contain a trio, op. 1, by Erich W. Korngold, a German boy composer, now sixteen years of age. The third number will be the Saint-Saëns trio, No. 1, in F major, op. 18. The Wetzel Trio consists of M. G. Wetzel, violin; R. P. A. Callies, cello, and Mrs. M. G. Wetzel, piano.

\*\*\*

The Mansfeldt Club will give its twenty-first piano recital at Century Club Hall, Wednesday evening, April 2. The program will be as follows: Sonata, E flat, op. 31 (Beethoven), Sarah Unna; Grillen, op. 12 (Schumann), "Menuetto," op. 56 (Moszkowski), "Consolation," E major, No. 6 (Liszt), "Hungarian Dance," D minor, No. 2 (Brahms), Venita Hamilton; "Danse Macabre" (for two pianos) (Saint-Saëns), Alice Dupas and Stella Howell; "Eroticon" (Sjögren), "Concert Paraphrase" (Strauss-Schuetz), Bessie Fuller; prelude, C sharp minor (Chopin), mazurka, A minor (Chopin), Sarah Unna.

\*\*\*

Hazel H. Hess, pianist, will give a concert at Century Club Hall, Wednesday evening, April 16. The program will contain the following works: Original theme and variations, op. 7 (Drangosch), "Andante con variazioni" (Schubert), "Impromptu," E flat minor (Tschaiakowsky), "Intermezzo en octaves" (Leschetizky), "Romance," F major, op. 51 (Tschaiakowsky), "Stimmungsbild," op. 1, No. 7 (Medtner), etude, op. 25, No. 1 (Chopin), "Erkönig" (Schubert-Liszt), ballade, B minor (Liszt), mazurka, G

minor, op. 24 (Saint-Saëns), "Marche Mignonne" (Poldini), "Rhapsody No. 12" (Liszt), "Ungarische Fantasie" (Liszt), for two pianos; Hugo Mansfeldt at the second piano.

ALFRED METZGER.

## Dr. Fery Lulek Recital.

Dr. Fery Lulek, Austrian baritone, who was prevented from singing at the Metropolitan Opera House Sunday concert of March 30 because of the Ohio floods, where he was marooned, managed, however, to arrive in New York for his Aeolian Hall recital April 2, when he sang this program of sixteen songs:

Der Wanderer	.....	F. Schubert
Der Doppelgänger	.....	F. Schubert
Frühlingsnacht	.....	R. Schumann
Die beiden Grenadiere	.....	R. Schumann
Auf dem Kirchhofe	.....	J. Brahms
Der Salamander	.....	J. Brahms
Heimkehr	.....	R. Strauss
Zueignung	.....	R. Strauss
Der Asra	.....	W. Kienzl
Der Steinklopper	.....	R. Trunk
An mein Weib	.....	R. Trunk
Pan	.....	R. Trunk
Salomo	.....	H. Hermann
Wohin	.....	Lange-Müller
Yesterday and Today	.....	Charles G. Spross
My Star	.....	Charles G. Spross

Dr. Lulek's voice has much sympathetic quality, and everything he sings is done most intelligently, and his enunciation is very clear. Richard Trunk's "Pan" and "An mein Weib" were especially well sung; the composer is the popular new conductor of the Arion Singing Society. Lange-Müller's "Wohin" was another successful number, and the closing love song was splendidly done. Of course, being Teutonic, he knows his Schubert, Schumann and Brahms lieder. The receipts of the concert were to be donated to the Hungarian Hospital Fund.

## Elliott Schenck's Compositions.

Elliott Schenck, who has been publishing for the past fifteen years, gives the following list of his most popular compositions:

Songs—"The Summer Sea," "Love Me Forever," "Over the Sea to Skye," "Go, Lovely Rose," "Love Songs of the Nightingale."

Violin Solos—"Wiegenlied," "Mazurka," "Matins," "Vespers."

Male Choruses—"O, Lady Moon," "If Wishes Were Horses," "Home Coming."

Women's Choruses—"The Faint Little Heart" (cantata), "Golden Slumbers," "Sleep, My Love, Sleep."

Other compositions by this composer are: "The Birds of Bethlehem" (new), for male chorus; sonata for violin and piano, and many songs and choruses.

Mr. Schenck is putting the finishing touches on a work for chorus, solo quartet, orchestra and organ, which has been accepted for performance by one of New York's leading choral societies next season.

## The Minneapolis School of Music.

Schedule of events:

Wilma Anderson-Gilman will give the second of the series of lecture-recitals on operas, Saturday morning, April 12, at 11 o'clock, on Wagner's "Walküre."

The subject for the class in psychology and its relation to music was "The Emotions." The subject for next week will be "The Emotions and Musical Sounds."

Signor Fabbrini gave two successful recitals in Iowa last week.

Signor Fabbrini gave a lecture-recital on the opera "The Jewels of the Madonna," Saturday morning, before a capacity house. A large number were unable to gain admittance. Mrs. B. C. Smith, soprano, pupil of William H. Pontius, and B. Twitchell, baritone, sung solos from the opera.

Esther Gran, soprano, pupil of William H. Pontius, gave a recital, April 3, at the Bethlehem Lutheran Church.

Wilma Anderson-Gilman, pianist, and Ruth Anderson, violinist, appeared April 4 in a recital at the Plaza Hotel.

Ruth Anderson and Grace Workman, violinists, played in a concert at the Welfare House on April 2.

Ebba Sundstrom, violinist, pupil of Norma Williams, assisted by Ethel Chilstrom, reader, pupil of Alice O'Connell, in a recital, April 1.

Doris Egge, pianist, pupil of Oda Birkenhauer, will give a recital in the school hall, Monday evening, April 7, at 8.15 o'clock. She will be assisted by Gertrude Frambach, reader, pupil of Charles M. Holt.

The ladies of the Lutheran Church of Oklahoma City plan to celebrate the anniversary of Oklahoma's Statehood, April 22, in a novel manner. A century chest, containing

photographs, autographs and autobiographies of prominent men, cameras, phonographs and all sorts of articles representative of the present time, is to be buried under the church with impressive ceremonies, to be opened in 2013. Phonograph records of the singing of the choir will also be included. By popular vote, a composition of William H. Pontius, "Hallelujah! Fairest Morning," an anthem sung often at the regular services, is also to be placed in the chest, together with a photograph and autobiography of the composer.

## Kasner Returns from Europe.

April 1 there arrived in New York another young American violinist fresh from foreign study. Jacques Kasner, who is to give his first New York recital in Aeolian Hall, Friday evening, April 11, has played with marked success during his six years of study abroad. His first New York program will be an interesting one and includes Nardini's sonata in D major, the Bach chaconne for violin alone, the Sinding suite, and compositions by Moor, Kreisler and Wieniawski.

## To Give Benefit Dance.

For the benefit of the East Side Clinic of New York, which was founded by Mrs. Noble McConnell, president of the Mozart Society, the Junior Cabinet of that society will give a dance Saturday afternoon, April 19, at Duryea's 47 West Seventy-second street.

Olive Fremstad is to be the soloist at the closing concert of the Mozart Society, at the Hotel Astor, Wednesday evening, April 16.

## Tina Lerner's April Bookings.

Among the April bookings of Tina Lerner, the noted Russian pianist, are found the following:

Recital at Miss Bennett's school, at Milbrook, N. Y., April 10; recital before the Women's Club, at East Orange, N. J., April 15; recital at Schenectady, N. Y., April 17; and a recital at Oberlin College, Oberlin, Ohio, April 22.

# OBITUARY

## Dora Duty Jones.

(A Tribute.)

The death of Dora Duty Jones, February 3, in London, brings grief not only to those whose privilege it was to know and to love her, but to that wider international circle who recognized the originality of her work, and found both light and leading in her writings. The sum of her achievements for the last twelve years is a record of courage, persistence, and final victory that will form an enduring heritage to those who admire an ideal nobly and unfalteringly pursued.

Even in early days her personality had about it distinction and a flavor of uniqueness. As principal of the Greensboro Female College, lecturer on art, teacher of lyric diction in New York, she had given evidence of powers about to become greater. Intellect and insight, scholarship and enthusiasm were so blended as to hint of some unique and compelling achievement when larger opportunity offered. After a year of teaching in Florence, she moved to Berlin in 1907, where the opportunities were greater. Here her work met with instant and increasing acclaim. She taught Germans how to sing German, Italians how to sing Italian, Frenchmen how to sing French, Englishmen and Americans how to sing English. Among her students were men and women already famous on the stage, but who were among the first to recognize that she alone had detected their vocal limitations, and unerringly pointed the way to increased resonance in both speech and song.

The last two years of Dora Duty Jones' life were lived in London, where many of her former pupils resided, and where new friends and admirers were eager for her teachings. It was there that the end came quietly and resignedly; her ashes were sent, according to her wish, to the old home in North Carolina.

The fruits of her twelve years of teaching and investigation are found in two books, "The Technic of Speech: a Guide to the Study of Diction According to the Principles of Resonance" (1909) and "Lyric Diction, for Singers, Actors and Public Speakers, with a Preface by Madame Melba" (1913).

The two books will conserve the author's name and perpetuate her influence. The chorus of discriminating applause that greeted her first book will make and retain a still wider audience for her last.

To be remembered thus, to live again in the song of speech of four nations, song and speech made sweeter and more melodious because of what she wrought and taught, is not to die. It is only to have joined the choir invisible, "whose music is the gladness of the world."

(Signed) C. ALPHONSO SMITH.

**Recital of Hugo Works.**

John Adam Hugo is a composer worth watching. He has something to say and possesses the necessary technical facilities to express himself forcibly. His music touches the heart, and for this reason, if for no other, it is destined to survive him. It is the kind of music that holds the interest and attention because of its ingratiating qualities. It is poetic music, optimistic music. It is soothing and sensuous music, appealing directly to the emotions. It breathes the spirit of sunshine and gladness. It is wholesome music, and because of its simplicity at once becomes both intelligible and welcome.

The characteristics of Hugo's music are exhilarating, frequently captivating rhythms, beautiful melodies and pleasing harmonies, well and skillfully knit into a musical fabric of artistic symmetry. Hugo has an unusual aptitude for ensemble, and his treatment of instrumental combinations is felicitous, yet scholarly. He is never trivial, commonplace or irrational. He writes effectively without recourse to cacophony. He is fertile of invention and never at a loss how to use his material. He understands tonal values and gradations, and his workmanship, while it shows carefulness and polish, is free of pedantry. There is no striving after effects. His music flows naturally and spontaneously.

The recital last Thursday afternoon, at the New Assembly Rooms, New York, was listened to by a large and enthusiastic audience. Of the several numbers performed, the trio was the most pretentious, and although an early opus, is one that has met with deserved popularity, for it is a most engaging and meritorious composition. The tender "Swan," as on other occasions, won an encore. This is an ethereal and tender piece for violin, and should figure extensively on programs hereafter. Mr. Hugo had the assistance of Roland Meyer, violinist, and Jacques Renard, cellist, who caught the true spirit of the music assigned to them, with a result that was gratifying both to composer and listener. It was one of the most delightful afternoons yet arranged by Madame Bell-Ranske. The complete program follows:

- Piano—  
Kinderfurcht, op. 12, No. 2.  
Freude, op. 13, No. 3.  
Serenade (Des Abends), op. 22, No. 2.  
Octave study, op. 17, No. 5.  
John Adam Hugo.
- Violin soli—  
Reverie caracteristique, op. 14.  
The Swan, op. 25, No. 3.  
Roland Meyer.
- Violoncello soli—  
Meditation, op. 34, No. 1.  
Prelude to second act of the opera Hero of Byzanz.  
Jacques Renard.
- Trio in E flat major, op. 4, for piano, violin and violoncello.  
Allegro maestoso.  
Andante con espressione.  
Allegro molto.  
J. A. Hugo, R. Meyer and J. Renard.

**MUSIC IN MONTREAL.**

Montreal, Canada, April 1, 1913.

By far the most important musical event of the season to date took place last Saturday night when Leopold Godowsky, the famous pianist, gave a recital in Windsor Hall before a capacity audience. So much has been written about this artist that naturally great things were expected of him, and he more than fulfilled these expectations. His program contained much that was beautiful, and each number was played, not only with perfect technical ability, but with true and artistic interpretation. The Brahms-Paganini "Variations"; two songs without words, Mendelssohn; musette en rondeau and tambourin, Rameau, and a gigue by Locelly formed the first part of his program. These were followed by the gigantic Liszt sonata in B minor, which was the climax of the recital. To the persistent applause created by this last selection he played "La Campanella" as an encore. The third part was devoted entirely to Chopin, except for the last number, the symphonic metamorphoses of Strauss' "Kunsterleben" by Godowsky himself, which served to exhibit the performer's truly unique skill, although it can hardly be called a great addition to piano literature. His Chopin playing was a rare treat, the fantasia in F minor being perhaps the most enjoyable of the lot. Montreal music lovers are indebted to Mr. Gauvin of Quebec, under whose management the concert took place. It was certainly a recital to be remembered.

\*\*\*

M. and Madame Plamondon-Michot will have a busy time this month filling engagements. On April 17 Madame Plamondon-Michot sings with the Chorale St. Louis de France. Following this their own choral society will give a concert before the Laval Students of Pharmacy, and will appear at another recital by the Alliance Nationale at a later date. They will also give Lalo's "Le Roi D'Ys" on May 8.

A. M.

**Thomas Farmer Going Abroad.**

Thomas Farmer, Jr., the young baritone, who is under the management of M. H. Hanson, New York, sails April 22 on the steamship Olympic for a three months' vacation

in London, Paris, and a motor trip on the Continent. Mr. Farmer also expects to coach with the leading European vocal authorities.

**Six Klibansky Pupils Sing.**

Six young women, pupils of Sergei Klibansky, gave an hour of song at the vocal master's studio, 212 West Fifty-ninth street, New York, April 2, for some specially invited guests. It is safe to say few teachers of singing have in their studios better voices than the six heard that afternoon, and naturally much interest centered in Jean Vincent Cooper, who has just won a prize position in a New Rochelle church, and Eulalia Bright Cannon; both these won scholarships in the Klibansky studio and have studied with that master about three months.



EULALIA B. CANNON.

Miss Cannon, only seventeen years of age, is from Atlanta, where Walter Damrosch heard her sing and advised her to study. Miss Cooper is from Jackson, Miss., and, it is said, has always sung. Mr. Klibansky heard a multitude of voices, applicants for the scholarships, and naturally much good material came to his notice; but the voices of these two young women are altogether unusual.

Miss Cannon sang for her auditors "O Don Fatale," displaying a voice of unusual range, power and capacity of expression. Elise Wagner, of the sympathetic Teutonic type, sang Goring-Thomas' "Memory," her voice being beautiful in its contralto quality. B. Woolf, tenor, gave the arias from "Tosca" and "Pagliacci" with ringing, clear and expressive style; his is a true tenor voice, not a forced baritone. "Down in the Forest" and "Over the Hills," by Ronald, were sung by Miss Cooper with pulsating tenderness and such expressive detail that one wondered how the young girl had attained to so much. Miss Miller sang a prayer by Von Fielitz, and "The Year's at the Spring," these bringing her admiration; she has the poise of the real singer. Miss Merrifield sang beautifully Salter's "Pine Tree" and an aria from "Trovatore," her listeners appreciating all she did.

To Ethelyn Bowman is due praise for sympathetic and intelligent accompaniments.

**New York Conservatory of Northern Music.**

Monday, March 31, the pupils of the New York Conservatory of Northern Music gave a second informal recital. A large and enthusiastic audience filled the handsome studio at 276 Madison avenue. All the students of the piano department reflected great credit upon their teacher, Miss Hoegsbro. Among the most gifted is a new pupil, Ruth Farlas, ten years old, who played with fine technic and musical ability Kuhlman's "Sonatine in A major" and several other compositions. She is an unusually talented pupil of whom Miss Hoegsbro expects much in the future. The little children of six years old played all their pieces from memory and with perfect assurance.

Miss Hoegsbro and one of her older students, Mary Watson, played duos from Beethoven, Tchaikowsky and Shindler, which met with great success and enthusiasm.

All the students had been coached by Miss L. Concord Jonassen, teacher of plastic and rhythmical breathing, and who also read a paper on "Plasticity as Taught in Europe." A pupil of Miss Jonassen danced a Roman dance very gracefully and showed great talent. As an encore she gave the Highland Fling.

Several of Holger Birkerod's pupils sang; among them was a very gifted pupil who, accompanied by Miss Caspere, Miss Hoegsbro's assistant teacher, sang an Italian aria by Puccini after having only ten lessons. He reflected great credit upon his teacher. So did Ernest Miller, of Copenhagen, who revealed fine progress in several new songs. He was accompanied by his teacher.

**MRS. C. HOWARD ROYALL**

TEACHER OF SINGING IN ALL ITS BRANCHES

Tone production, style, diction and repertoire  
Studio, 30 East 57th St., Cor. 57th St. and Madison Ave., New York



"There are plenty of men and women who can fiddle. Some can even make music flow from the strings, but there never are more than two or three persons in the world at the same time who can work the miracle Maud Powell can."

—From an Editorial in "The Portland Oregonian" of January 17, 1913

H. GODFREY, TURNER 1402 Broadway, New York

**Mme. DE VERE-SAPIO**

Prima Donna Soprano from Paris Grand Opera; La Scala, Milan; Covent Garden, London; Metropolitan Opera, N. Y., etc., etc., in America Season 1912-13. For terms and dates address: 65 Central Park West, New York.

**Carl Pohlig**

CONDUCTOR

Address: VILLA POHLIG, PLANEGG near Munich, GERMANY

**MARI E RAPPOLD**

PRIMA DONNA SOPRANO

Metropolitan Opera House

Management: CONCERT DIRECTION, N. H. HANSON  
437 Fifth Avenue, New York

**LUDWIG HESS**

THE LEADING CONCERT TENOR  
Third American Tour Management:  
1913-14 Now Booking Antonia Sawyer, 1425 Broadway  
Personal Address: 602 West 137th St., New York

**Frederic GERARD**

VIOLINIST  
AMERICAN DEBUT  
Season 1912-1913  
NOW APPEARING IN EUROPE

Address - - - Care of Musical Courier

**NEW YORK COLLEGE OF MUSIC**

128-130 East 58th Street

CARL HEIN Directors AUGUST FRAEMCKE  
The College has for its object the universal higher education in all branches of music—Department for those who desire to teach music—Course for Supervisors of Music in Public Schools—Opportunities and training for public appearance—40 instructors of highest reputation—Newly engaged, Rubin Goldmark, Composition; Michel Scapino, Violin.

CATALOG ON APPLICATION

**MADAME VON KLENNER**

America's Representative of the Great Garcia Method

Teacher of Florence Mufford, Metropolitan Opera House; Kathleen Howard, Grand Opera, Darmstadt; Lillie May Welker, Grand Opera, Erfurt; Katharine Noack Figue, Opera, Concert, and Oratorio; Camilla Elkjaer, Aborn Grand Opera Co.; Lucilla Brodsky, Majestic Grand Opera Co., and others.

952 8th Avenue, Corner 56th Street, New York

In America, 1913-1914

**HAROLD BAUER**

MASTER PIANIST

Management:

LOUDON CHARLTON, Carnegie Hall, New York

# GREATER NEW YORK

New York, April 7, 1913.

Angel A. Chopourian's musicale at the Hasbrouck residence on West Ninety-fourth street, March 29, found fifty invited guests present, who derived great pleasure in hearing her beautiful voice; she was praised for her art, her style, and clear enunciation. Two artist-pupils of Miss Chopourian sang—Lotta Elizabeth Hale, whose soprano voice is light, sweet and lyric, and Benjamin Budge, a baritone of beautiful quality and power, who expects to have an operatic career. The "Aida" duet, sung by Miss Chopourian and Mr. Budge, was especially worthy of mention. Miss Hale sang the "Roberto" aria, and songs by Matthew, Massenet and Woodman; Mr. Budge sang the "Pagliacci" prologue, a "Faust" aria, and songs by Huhn, Chadwick, Massenet, Homer, and duets with his teacher. After the set program, by urgent request, Miss Chopourian sang a Cadman's "Indian Song," and Chadwick's "Northern Days." Lillian Abell accompanied. Miss Chopourian has been engaged to sing at the Manuscript Society concert, devoted to American women composers, Friday evening, May 2.

Ana Avery, a soprano pupil of William Nelson Burritt, gave the April 1 program at the studios, assisted by Katherine Burritt, contralto, and William J. Stone, at the piano. The program, carefully planned, as are all things done by Mr. Burritt, had Italian songs and arias; a group of German lieder by Wolf; two arias from French operas ("Carmen" and "Romeo and Juliet"), and songs in English, closing with the "Aida" duet, splendidly sung. Miss Burritt's voice showing marvelous growth and dramatic strength. The opening aria, "Deh vieni" (Mozart), was an unusual rendition for a young singer. The group of Wolf songs was made especially interesting by Miss Avery, who gave translations of the six songs sung with all the breadth and poise of an artist. Brilliantly executed, with daintiness and lyric beauty, was the Gounod "Romeo et Juliet" waltz song. "Melisande in the Wood" was very sustained, and Saar's "At the Spinning Wheel" was sung with effect. Chaminade's brilliant "Summer," closing the group, had the quality needed to make it effective. Inquiry of Mr. Burritt elicited the information that Miss Avery has studied with him only six months, and in that time has not only formed the habit of committing to memory, but has studied a large repertory of English songs, oratorio, Italian and French arias. It is evident she has a voice of great range, allied with its natural beauty; her diction is clear, and she sings with repose and conviction.

Moritz E. Schwarz played the works by Thayer, MacDowell, Guilman, Mailly and his own "Triumph of Peace" at his April 2 recital, in Trinity Church, closing at 1 p. m. promptly, as planned. MacDowell's celebrated piece makes a very effective organ solo, provided the organist has dainty stops at command, and possesses good taste in registration. Mailly's toccata had fine swing, and the closing "Triumph of Peace" is such a work as only a good musician and expert organist could write; it has much variety and melodious content. Mr. Schwarz's next recital occurs at 12:20 noon, Wednesday, April 16, with this program:

Sonata in A major (second symphony) .....Guilman  
Introduction and Allegro Risoluto.  
Adagio con Affetto.  
Scherzo.  
Andante Sostenuto.  
Intermezzo.  
Allegro con Brio.  
Souvenir of Spring.....Holbrook  
Rokacy March .....Berlioz

Elinor Castle, another soprano studying with Mr. Burritt, gave the studio recital of April 4, continuing the appearances of thoroughly qualified Burritt pupils before invited audiences. This young amateur has a charming lyric soprano voice, firm and steady in the low tones of the aria by Gluck, "O del mio," and "Twilight," by Rummel. The high voice rang out clear and bell-like in the B flat at the close of the "Butterfly" aria, and in Rummel's "Ecstasy." Her two southern songs, "Wid de Moon" and "Mammy's Song," were charmingly sung, with a real sense of humor that roused much enthusiasm; the pianissimo at the close of the moon song floated out like a violin tone. "The Willow" was sung with beautiful legato, and a wonderfully beautiful head-tone quality. The four Schumann songs were sung with real lieder style. Her diction was crisply distinct in the three languages, English, German and Italian. William J. Stone played the accompaniments. This able pianist and sympathetic accompanist himself gave a recital at the studios last night, Wednesday, April 9.

Antoinette Ward, Philipp Mittell and Jerome Hayes, teachers of piano, violin and voice, respectively, gave an-

other of their combined recitals in the roomy corridors of the Van Dyck studios, March 31, to the largest audience yet gathered there. Helen Hulsmann played von Weber's "Rondo Brillant" with wonderfully fleet fingers and accuracy. Little seven-year-old Constance Hulsmann played pieces by Reinhold, Debussy and Bach with astonishing correctness, and brilliant style. Gordon Phillips, eleven years of age, is another Ward pupil on the road to public recognition, so well does he play. MacDowell's "Novellette" and "Moto Perpetuo" were his numbers, and he also played second piano to Helen Hulsmann, in Mendelssohn's "Capriccio" in B minor. Oscar Wesserberger, Kaspar Cheren and Margarete Reazor were the violinists, and the singers were Ethel Post, W. W. Emery and Agnes Plant Smith.

Emma A. Dambmann entertained the Southland Club at her artistic studio, March 29. A very interesting program was given, consisting of piano and vocal numbers. Edna Moore played enjoyable piano solos and Edna Lowenstein sang with brilliant voice Taubert's "Marznacht" and "In a Garden." Margarete Connolly, only thirteen years old, played many piano pieces in quite virtuosic fashion. She has received excellent training from Ethel Walsh, the soprano, whose recital with Miss Gugler is duly noted elsewhere in this issue of THE MUSICAL COURIER. Madame Dambmann sang for her Southern friends songs by Brahms and Schubert, delighting them with her velvet tones and warm interpretation.

Marie Cross Newhaus's name appearing as sponsor for the program of the benefit performance given April 3, at the Waldorf-Astoria Hotel (for philanthropic work of the Societe des Beaux-Arts, of which she is president), was sufficient to warrant success. The large and appreciative audience testified to this. The opening songs and dances were given by Naomi Simons, soloist, assisted by a charming group of eight young ladies. Hazel Jones and Stanley Gilbert appeared together in the dance, "Spirit of Spring." A group of song birds, pupils of the madame, gave the second number; these were Bessie Harris, Elizabeth Murray and Harriet Vilette Brown. All three have most pleasing voices, whether in legato, mezza voce or coloratura, each sang with discrimination, and showed the result of careful, intelligent training. Encores were exacted from each. The third number was very natural and effective. "Helen's Experiment," a one-act play, by Madame Newhaus, is a clever bit of comedy, and was satisfactorily presented. The libretto of the concluding number, "A Carnival," was also by Madame Newhaus, who appeared in the chief role, that of Madame Noresembrina, an ex-opera singer. The other characters displayed good talent, both in singing and acting. Madame Newhaus's latest composition, "O Come to Me," was given as an incidental serenade.

Tali Esen Morgan called members and guests to attend a dinner and conference of those interested in the National Association of Organists, Hotel McAlpin, March 31, seventy-five well known organists and musical people attending. Dr. J. Christopher Marks, president of the association, presided, and speeches anent the coming August meeting in Ocean Grove, N. J., were made by Homer N. Bartlett, Chester H. Beebe, Wilford Waters, Rafael Navarro, Mr. Morgan and others. The Weber Male Quartet contributed enjoyable music, and much interest was shown in the coming meeting. Attention was called to the dinner to be given to T. Tertius Noble (the English organist, who comes to St. Thomas' P. E. Church), and which takes place April 30. Scott Brooke, organist, extended personal invitation to members to attend the opening of the mansion of Senator William A. Clark, 962 Fifth avenue, when the beautiful organ installed there will be exhibited by Mr. Brooke.

Moving pictures in colors, subject, "Alaska," were shown Sunday evening at the Musicians' Club. There were realistic scenes and the correct history of Alaska, in finances, gold mining and general progress of Uncle Sam's richest possessions: The Great Walrus Hunt, taken on ice floats on the Arctic Ocean, reprinted, re-developed and with color effects by F. W. Hockstetter (Hockstetter-Pierson Company); Miss Emma R. Steiner, ten-year collection—Prospecting, Travels, Mining. Nome pioneer of 1900. Miss Steiner presented a few numbers from her light opera, "Burra Pundit," conducting the same, with the following soloists: May Nevin-Dillabaugh, Beatrice Stecker, Francis Motley, W. Tabor Wetmore, assisted by members of Miss Steiner's Brooklyn Singing Association.

Harriet Mittelstaedt, soprano, gave an evening of music, April 1 at the Waldorf-Astoria, with J. Pizzarello at the

piano. Miss Mittelstaedt was assisted by Katherine Jaggi-Wier, pianist; Nicholas Tynan, baritone, and Carlos Salzedo, of the Metropolitan Opera Company, harpist. Miss Mittelstaedt has a very agreeable voice, lyric and sweet in quality, with good range and musical feeling. She sang groups of songs, in English, German and French. Max Reger's "Waldeinsamkeit" especially suited her. A novelty was the harp accompaniments to duos and solos, by the eminent harpist, Señor Salzedo. His solos were much enjoyed, for he is a thorough master of that beautiful instrument. Joseph Pizzarello, teacher of the fair singer, was at the piano, and afterward received many compliments on her excellent singing.

Frances and Grace Hoyt gave their annual matinee musicale in costume, at the Waldorf-Astoria Hotel, before the large and friendly audience which always greets them. Their entertainment is unique, comprising vocal solos, duets, soprano solo, sung by Grace Hoyt to her own violin obbligato, "Songs of Holland," "Songs of Brittany," both in national costumes, recitations, imitations and various tableaux chantants. The charming appearance of these young women, their good voices and aptitude for stage effects, all unite in making the affairs most enjoyable. Miss McCall, A. E. Johnstone and Harvey Worthington Loomis were at the piano.

Eva Emmett Wycoff has filled several engagements of note the past winter, chief of which was her appearance with the Cincinnati Symphony Orchestra, Dr. Kunwald, conductor, in Akron, Ohio. The conductor praised her for her excellent singing. Engagements in Lebanon, Pa.; Toledo, Ohio, and Huntington, W. Va., were filled. Clara de Rigaud is directing her artistic development.

At the Russell Studios, Carnegie Hall, there are various activities marking the important work of this music center. Jessie Marshall, soprano, one of Mr. Russell's graduates (and assistant), sings in joint recital with Phillipe Couderd, baritone, next Monday afternoon, in the grand ballroom, Hotel Plaza; April 16, in Wissner Hall, Newark, she will give a recital of "Home Songs" for old and young, assisted by Alma Holm, pianist; also of the Russell Studios. These studios have recently been bereaved of one of the most brilliant musicians, Gertrude Savage-Washbaugh, pianist, who died March 30. Madame Savage was a young pianist of exceptional ability and promise, especially known for her interpretation of Chopin and Schumann.

Helen Waldo, "Singer of Songs," sang not long ago at St. Joseph's, Seton Hall, Greensburg, Pa., giving a varied evening of music, as follows: "Songs of Today," "Child Life in Song," and "Songs of Long Ago."

Gottfried H. Federlein, F. A. G. O., organist of the Ethical Culture Society, gave the first of four recitals on the instrument in their building, April 6, playing works by Guilman, Kramer, Grieg, Gillette and Bossi. The program contained brief annotations of interest. Remaining recitals take place three succeeding Sundays, 4:30 p. m., Central Park West and Sixty-fourth street.

Paul Dufault's singing and Henrietta Michelson's piano playing were features of the fourth matinee musicale, devoted to modern French music, of the Lambord Choral Society, Rumford Hall, April 6. Mr. Dufault sang French songs exclusively, with the delightfully clear diction and beautiful tone quality which has brought him distinction. He had to sing encores. Miss Michelson played works by French composers with the poetic and intellectual qualities associated with her name. The program closed with three unaccompanied choruses, sung by the à capella choir of the choral society, Grace Williamson singing the contralto solo. The fifth matinee musicale (and last of this series) will take place at Rumford Hall on Sunday, May 4. The program will be devoted to recent works of American composers. All inquiries regarding the society should be addressed to the secretary, C. Saerchinger, 17 Madison avenue.

McCall Lanham's "At Home," at the American Institute of Applied Music, 212 West Fifty-ninth street, takes place next Saturday, April 12, 4 to 6 o'clock. Guests of honor are to be Alexander Russell, the pianist, composer and head of the music at Wanamaker's, and John Barnes Wells, tenor. His song recital is to occur April 29, Plaza Hotel.

Madame Pekschen, a Rubinstein pupil, court pianist to his Imperial Majesty the Czar, will give her first public recital here, and the only one this season, in the grand ballroom of the Hotel Plaza, under the patronage of his excellency, George Bakhmeteff, ambassador of Russia;

Madame Bakhmetjeff and a number of New York society women, on the evening of Saturday, April 19, at 8.30 p. m.

William Parker Chase, author and composer of the light opera, "The Little Heiress," which is to be produced in the autumn by the Whitney Opera Company, played and sang some of the attractive and humorous numbers of the work, for the Hungry Club, Mattie Sheridan, president, April 5, at Hotel Marseille.

At St. Bartholomew's P. E. Church, Madison avenue and Forty-fourth street, the following works are to be sung at 4 p. m.:

April 13—Part III. Mors et Vita.....Gounod  
April 20—The Resurrection.....Stanford  
April 27—Pater Noster.....Verdi

On each Sunday afternoon at 5.15 there will be an organ recital.

#### Wassili Leps Conducts Opera.

The Philadelphia Operatic Society will give, April 24, at the Academy of Music in that city, its twentieth production of opera. The general musical director and conductor, Wassili Leps, announces a double bill on this occasion, consisting of an English performance of "Cavalleria Rusticana" and the two act ballet, "Coppelia." The Philadelphia Orchestra will combine its forces for the occasion with those of the Operatic Society. There will be a chorus of two hundred, a ballet of sixty and the following principals:

"CAVALLERIA RUSTICANA."  
Santuzza.....Nancia France Cranmer  
Lola.....Elizabeth C. Clayton  
Mamma Lucia.....Augusta M. Kohnle  
Turiddu.....Paul Volkmann  
Alfo.....Horace R. Hood

"COPPELIA."  
Coppelia.....Dorothy Cook Miller  
Swanilda.....Hilda Schuch  
Frantz.....Miriam Virginia Cook  
Coppelius.....C. Ellwood Carpenter  
The Burgomaster.....Charles D. Curner

These are the "palmy days" of the Philadelphia Operatic Society, now in its seventh season. The society thrives and prospers in the hands of Wassili Leps, who inspires earnest work of a very high order, and seems to have a genius for discovering talent.

Beginning May 5, Mr. Leps will conduct the society (engaged in a professional capacity by Nixon & Zimmerman, managers) in a week of opera at the Broad Street Theater, Philadelphia. The operas to be given are "Faust," "Freischütz," "Martha" and "Bohemian Girl."

The principal singers in "Faust" are Sarah Richards, Margaret Dietterich, Eva Ritter, George Rothernel, Fred Ayres, Horace Hood and John Little, Jr. In "Freischütz" the principals are Alma Weisshaar, Jenny Kneeder Johnson, George Rothernel, Fred Ayres, John Cuzner, Horace Hood, Morris Ware and John Little, Jr. In "Martha," Elizabeth Clayton, Mrs. Russell King Miller, Joe McGlynn, Franklin Wood, John Cuzner will appear. In "Bohemian Girl," Katherine McGinley, Beatrice Collin, Paul Volkmann and Fred Ayres are to be the principal singers.

#### Norman Wilks with Boston Symphony Orchestra.

Norman Wilks, the young English pianist, found many ardent admirers at his recent appearance in Boston with the Boston Symphony Orchestra. The following notices from the press give, in brief, a synopsis of his success on that occasion:

Schumann's piano concerto added to this feast of tunes, for it is beautifully melodic, although it does not lack bold figure treatment either, the transformations of the chief theme of the first movement being one of the best instances of figure treatment that we remember in Schumann's works. Mr. Wilks caught up the many changes of style in this movement with artistic versatility, and the ensemble was much better than in the recent Ysaye concertos.

But we found the young pianist better in the Florestan than in the Eusebius mood. There was clearness and surety, power and dash, rather than any pensive or introspective vein in the work. Mr. Wilks gave the finale with a brilliancy of climax that aroused great enthusiasm, and many recalls followed.—Boston Daily Advertiser, March 29, 1913.

With the pianist, Norman Wilks, as soloist, and with the Schubert symphony in C as the leading number of the program, the Boston Symphony Orchestra gave its nineteenth public rehearsal in Symphony Hall.

The new pianist gave his listeners great pleasure, chiefly of course, because he read Schumann's music with understanding and with technical finish, but, without doubt, partly because he approached his task with an uncommonly agreeable, not too professional, demeanor. For Mr. Wilks presented himself, first of all, as a man with a message to communicate, and rather secondarily as a person who plays finely in public. There was a larger element of style in his performance than that pertaining to his instrument, and to the pages of his concerto. Neither too much wrapped up in the score, nor yet too superior to it, neither patronizing to his audience, nor fearful of its judgment, he took an attitude toward the day's work which was altogether assuring, even captivating. His playing not only interpreted Schumann, but it interpreted the occasion.—Christian Science Monitor, Boston, March 29, 1913.

Norman Wilks, a young Englishman whose piano playing is genial and ingratiating as a summer zephyr, is making his first bows here this week at the symphony concert. He was happy in his choice of the popular Schumann concerto in A minor, and yesterday the matinee audience applauded him generously.—Boston Journal, March 29, 1913. (Advertisement.)

## FOUR GREAT AUSTRALIAN TOURS

Under the exclusive management and personal direction of Frederic Shipman

The following is an announcement of extraordinary interest to the musical world in general, and to musical Australia in particular, as it represents undoubtedly the greatest array of talent ever announced at one time for tours of the Antipodes; it will also be the first visit of these four stars of world-wide renown to Australasia.



DAVID BISPHAM,  
The great American baritone.

David Bispham, America's greatest baritone, will make the inaugural tour, opening at Town Hall, Sydney, Australia, on May 31st, 1913. He will be accompanied by Harry M. Gilbert, pianist. His tour will be limited to fifty concerts, as he is obliged to be back in New York on September 15th to begin rehearsals in the new opera in which he will star next season.

Mme. Lillian Nordica, the world's greatest dramatic soprano, will give the first concert of her Australasian tour at Sydney on July 26th, 1913. She will be accompanied by Romaine Simmons, pianist, and another artist, yet to be announced.

Her tour of Australia, New Zealand and Tasmania will occupy four months, after which the diva will give concerts in Java, Manila, Hong Kong, Shanghai, Canton, Yokohama, Tokio, Nagasaki, and other important points in China and Japan, returning to America the early part of the New Year.



LILLIAN NORDICA AND HER MANAGER  
FOR THE PAST THREE YEARS, FREDERIC SHIPMAN.



MISCHA ELMAN,  
The most idolized of all violinists.

Mischa Elman, the genius of the violin, will open in Sydney in June, 1914. He will give between thirty and forty concerts in Australia, New Zealand and Tasmania.



MADAME SCHUMANN-HEINK,  
The world's greatest contralto.

Mme. Schumann-Heink, the world's greatest contralto, will open in Sydney in June, 1915, and will give approximately thirty-five concerts in Australia, New Zealand and Tasmania.

Frederic Shipman's Australian headquarters and address will be the Hotel Australia, Sydney.

# CHICAGO

Chicago, Ill., April 6, 1913.

Germaine Schnitzer, the noted pianist, was the soloist at the twenty-fifth program of the Chicago Symphony Orchestra on Friday afternoon, April 4, and Saturday evening, April 25. Her selection was the Schumann concerto in A minor, in which she won the full approval of the audience, which insisted on an encore, Miss Schnitzer responding with the Schubert "Military March," arrangement by Tausig. The orchestral numbers were as follows:

Overture to a play, op. 4.....Korngold  
(First performance in Chicago.)  
Symphony No. 2, B flat, op. 57.....D'Indy  
Extrêmement lent; très vif.  
Modérément lent.  
Modéré; très animé.  
Lent: Assez vif.  
Overture, In Spring Time, op. 26.....Goldmark

Allen Spencer will present a number of his advanced pupils in two recitals, Friday evening, April 18, and Tuesday evening, April 22, at Kimball Hall.

Maurice Rosenfeld, musical critic of the Chicago Examiner and piano instructor at the Chicago Musical College, gave a lecture for the Jochannah Lodge, No. 9, before 500 ladies at Sinai Temple Center on Thursday afternoon, April 3. The lecture was on "Music of Jewish

Composers," illustrated by Leon Sametini, violinist, and J. Francis Connors, pianist.

Georgia Kober, president of the Sherwood School, has issued invitations for a musicale, to be given on Friday evening, April 18, in honor of the California delegation to the Federation of Music Clubs.

At a musicale given last Tuesday afternoon in the Bergey Studios, by pupils of Mr. and Mrs. Theodore S. Bergey, in honor of Laura Darroch, of Kentland, Ind., the following numbers were rendered:

Arabesque.....MacDowell  
Indian Lodge.....MacDowell  
To a Water Lily.....MacDowell  
Shadow Dance.....MacDowell  
Florence Benson.  
Aria from La Traviata (Ah, Fors e lui).....Verdi  
Mac McMinn.  
Polka de la Reine.....Raff  
Miss Benson.  
Reflections.....Woodford-Finden  
Little Damsel.....Woodford-Finden  
Miss McMinn.  
Concerto, G minor.....Mendelssohn  
August Bredemeier.  
O Luce di quest' Anima.....Donizetti  
Miss McMinn.  
Prelude and fugue, C minor.....Bach  
Etudes No. 1, op. 10, No. 2, No. 18, op. 25, No. 6.....Chopin  
Waltz, A flat.....Chopin  
Irving Engel.

Miss Benson, a professional pupil of Mr. Bergey, is well known in musical circles. Her playing is always pleasing and musicianly. Miss McMinn received much praise for her singing of the difficult arias. Her tones were clear and taken with perfect ease and the high tones were especially well sung. The two young men, Mr. Bredemeier and Mr. Engel, both sixteen years of age, are exceptional players and showed the result of careful training.

Wilhelm Middelschulte, organist, will be the soloist next week at the regular pair of concerts of the Chicago Symphony Orchestra.

Frederik Frederiksen announces a summer term for violin teachers from June 1 to August 3. Mr. Frederiksen can be reached at his studios in the Fine Arts Building.

It has been announced in another musical paper that the performance of the Apollo Musical Club, which takes place next Monday night, April 7, has been purchased by the Chicago Tribune as a benefit to help the flood sufferers. The news, as printed, is erroneous. The net receipts of the concert go to the flood sufferers through the Chicago Tribune, but the performance has not been sold to the Chicago Tribune. Speaking about the Apollo Club, it is of interest to reproduce the letter which was posted at the Sunday afternoon rehearsal of the club, the letter being addressed to Carl D. Kinsey, secretary and treasurer of the club:

April 4, 1913.  
Carl D. Kinsey,  
Secretary, Apollo Music Club, Chicago, Ill.:  
My Dear Mr. Kinsey: I beg to acknowledge receipt to your cable message as I was going on board the steamer on my trip home advising me that I had been nominated for the office of president of the Apollo Club and also nominated on another ticket for the office of vice-president. While I fully appreciate the great honor of the office of president of the Apollo Club, I feel that my time at present is so limited that I could not give it the attention that my conscience would dictate and the position requires. I, therefore, request that you withdraw my name as a candidate for the office of president, and I will be pleased to stand as a candidate for the office of Vice-president, as now nominated. I take this opportunity of expressing my candid endorsement of your faithful services in the interest of the Apollo Club, and extend to you my hearty support for the office of secretary, for which you have been nominated

**SOPRANO**  
Soloist at Worcester Festival 1911-12  
Personal Address: 4003 Sheridan Road, CHICAGO  
Exclusive Management: Gertrude O'Hanlon, Cable Bldg., Chicago

**BASSO CANTANTE**  
Auditorium Building, Chicago  
Home Phone Ravenswood 5774 Studio Phone Harrison 4888

**BARITONE**  
Voice Production, Song Recitals  
Three years assistant to Frank Kline Clark  
Suite 600 Fine Arts Building, Chicago, Ill.  
Phone Harrison 6889

**VOCAL TEACHER**  
ORATORIOS, OPERAS, COACHING  
Studio: 510-520 Fine Arts Building, Chicago  
Mrs. HERMAN DEVRIES, Assistant

## ANNUAL SONG RECITAL FINE ARTS THEATRE April 10, 1913 Chicago, Ill. ALBERT BORROFF BASSO Studio: - 504 Kimball Hall Bldg.

on the same ticket with me. I also express my hearty co-operation with Mr. Wells, who is the candidate for president on the same ticket.

Yours very truly,  
(Signed) W. B. SLOANE.

Leopold Godowsky played the following numbers at his farewell recital in Chicago last Saturday afternoon, April 5, at Orchestral Hall:

Kinderscenen.....Schumann  
Ballade in form of variations on a Norwegian theme.....Grieg  
Sonata, B minor.....Liszt  
Walzermasken.....Godowsky  
Ballade, G minor.....Chopin  
Nocturne, G major.....Chopin  
Andante Spianato and Polonaise, op. 22.....Chopin

The eminent pianist played each number in his remarkable style and the afternoon was one of great enjoyment for all the devotees of piano playing.

Elsie de Voe Boyce, pianist, has been in great demand on the North Shore, winning much success after each appearance, not only with the club members, but also with the representatives of the press. Miss de Voe will appear in Evanston next Tuesday, April 8, and with Herbert Miller, the Chicago baritone, on May 1.

In Chicago Miss de Voe played recently, and assisted at the debut of Grace L. May at the Ziegfeld Theater. On May 18 the Chicago Examiner critic wrote:

Miss May was assisted by Elsie de Voe, a young pianist, whose accomplished facility is already no mere accomplishment.

The La Grange Citizen critic said:

The three selections by Elsie de Voe were rendered with rare skill, and her praise was heard on every side.

This last criticism was accorded the young pianist after a recital at the second of a series of musical events given in La Grange, Ill.

Frederic Shipman, manager of musical celebrities, called at this office just prior to his departure for Australia, via San Francisco. Mr. Shipman and his wife sail from San Francisco on April 8. As announced elsewhere in this issue of THE MUSICAL COURIER, he is to manage the tour of David Bispham and Madame Nordica this season, while the other artists that he will take to Australia are Mischa Elman and Ernestine Schumann-Heink.

Mary Johnston, a pupil of Herman Devries, was the soloist last Saturday evening, April 5, before the Hamilton Club. Miss Johnston is the sister of First Assistant States Attorney Frank Johnston.

Robert Louis Baron gave a violin recital at the Fine Arts Theater, Sunday afternoon, April 6. The recital was under the auspices of the Sherwood Music School.

Last Saturday evening, March 29, before an audience which left no seat vacant in the Chicago Little Theater, pupils of the Carolyn Willard class were heard in a piano recital. Merlitta Davis, soprano, assisted. Ebba Forsberg, Elsie Simpson, Salma Forsberg and Lucella Sweet played piano solos, and each was associated in the success of the evening. Miss Willard, who for two seasons remained on the Continent, has done much with her pupils since returning to Chicago. Under her tutelage her students have made marked progress, and those who appeared on the program last Saturday gave good reason for Miss Willard to be proud of her class.

Clarence Eidam, the pianist, after a recent appearance at Clinton, Ia., won the following tributes from the daily papers of that locality:

Clarence Eidam appeared in an artists' recital for the active, associate and student members of the Harmonic Club last evening. It was one of the most thoroughly enjoyable concerts of the year. Mr. Eidam has a very pleasing manner and a wonderful technique, his scale work being perfect. On the whole, the program, though a very difficult one, was exceedingly well rendered and greatly enjoyed by every one present.—Clinton Daily Advertiser, February 11, 1913.

Mr. Eidam was presented by the Harmonic Club, giving one of the most complete programs in the nine years of the club's activities. The Beethoven "Sonata Appassionata" was played with breadth of interpretation and nobility of sentiment. The Brahms' intermezzo was given with musicianship and refinement. The capriccio, brilliant and sparkling. The rhapsodie in E flat with the fire and ardor of the enthusiast. Equally fascinating was the group of moderns. Chopin came for the closing group, with Eidam reading a broad interpretation into the etude and polonaise in A flat. Mr. Eidam has made a lasting impression in Clinton. He is youthful, but mature; an artist quick to respond to the possibilities of his art.—Clinton Herald, February 11, 1913.

Eleanora de Cisneros and her husband, and Mario Sammarco, of the Chicago Grand Opera Company, passed

## Jaques URLUS

Great Wagnerian Tenor

METROPOLITAN OPERA COMPANY

Management:

Annie Friedberg 1425 Broadway New York

## BUSH TEMPLE CONSERVATORY

N. CLARK ST. AND CHICAGO AVE., CHICAGO  
Mr. Kenneth M. BRADLEY, Director

SUMMER NORMAL—June 23 to July 26, 1913

Classes in Technique, Ear Training, Harmony, Teaching Material and Methods, Musical History, Interpretation, Analysis, Round Tables, WEEKLY RECITALS AND LECTURES.

Special Courses in Expression, Dramatic Art, MUSIC, Languages, Public School Music.

Conducted by an unsurpassed faculty including:

Mrs. Julia Rive-King  
Mr. Guy Herbert Woodard  
Mr. Frank B. Webster  
Miss May Julia Riley  
Mr. Harold von Minkwitz  
Mr. Edgar A. Nelson  
Miss Eleanor Smith  
Mr. Emil Leclercq  
Mrs. Justine Wegener  
Mr. Ernest G. Todd  
Miss Adelaide G. Lewis  
Mr. Edward Overak

Students wishing to engage private lessons with any of the above named Artists, should make application in advance. The Bush Temple Conservatory announces that MISS GRACE STEWART POTTER, who has spent five years in Europe with Leschetizky and Busoni and has met with triumphant success in her recent Concert experience, will return to America in May and will accept a limited number of students. For catalog and special literature address: MR. EDWARD SCHWENKER, Registrar.



Lucille STEVENSON (TEWKSBURY) SOPRANO  
Address: 489 Burlington Avenue, Chicago  
Telephone, Oakland 1870

CELÉNE LOVELAND Pianist  
1284 East 53d Street Phone Hyde Park 3332 Chicago, Ill.

LUELLA CHILSON-OHRMAN  
MARION GREEN  
THOMAS N. MAC BURNIEY  
HERMAN DEVRIES

through Chicago last Tuesday, April 1, en route to Europe via New York.

At the last Sinai Orchestra concert of the season at Sinai Temple, next Sunday evening, the orchestra, under the direction of Arthur Dunham, will play the overture to the "Bartered Bride" by Smetana; "Evening in Camp" and "March of the Sirdar" from the Caucasian sketches by Ippolitow-Iwanow; "Faust" fantasia by Gounod; fantasia on "Cavalleria Rusticana" by Mascagni, and the overture "1812" by Tchaikowsky. Mr. Dunham will play "Fanfare—Concert Etude" by Shelley.

Emma Menke, pianist, assisted by Flora Hromatko, violinist, and Virginia Paul, accompanist, of the Mary Wood Chase School of Musical Arts, gave a recital at the Little Theater, Fine Arts Building, March 29. The orchestral parts on the second piano were played by Miss Chase. Though unable to hear the recital, the writer was informed from good authority that the playing of Miss Menke was deserving of much praise, and her work reflected credit upon her mentor.

Leon Sametini, violinist, and Rudolph Reuter, pianist, both instructors at the Chicago Musical College, were heard in a joint recital last Tuesday evening, April 1, at the Ziegfeld Theater. Mr. Reuter played the Schumann "Carnival" and Mr. Sametini the G minor concerto by Bruch. The program was closed by the artists playing the Beethoven "Kreutzer" sonata.

Mabel Sharp Herdier, soprano, sang with great success last week in the performance of "The Messiah" in Oil City, Pa. Mrs. Herdier will be heard with the Chicago Apollo Club at the Auditorium Theater as Marguerite in Berlioz's "Damnation of Faust."

The first of a series of six programs of songs by Chicago composers will be given Thursday evening, April 24, in the MacBurney studios, by Hazel Huntley, contralto; Margaret Lester, soprano; Calvin S. Cox, tenor, and Vern Burnham, baritone. The following program will be given:

I Opened All the Portals.....	Grant-Schaeffer
To a Flower.....	Grant-Schaeffer
O Azure Eve.....	Grant-Schaeffer
A Lament.....	Grant-Schaeffer
The Eagle.....	Grant-Schaeffer
Hepaticas.....	Grant-Schaeffer
The Swing.....	Grant-Schaeffer
The Moon Mother.....	Grant-Schaeffer
April in the Hills.....	Grant-Schaeffer
Longing.....	Rossetter G. Cole
A Kiss and a Tear.....	Rossetter G. Cole
When Love Is in Her Eyes.....	Rossetter G. Cole
Unnumbered.....	Rossetter G. Cole
With Roses Musky-breathed.....	William Lester
Autumn.....	William Lester
A Moonlight Song.....	William Lester
I Wait for You.....	William Lester
Indian Maid's Lament.....	William Lester
In the Silence of Night.....	Arthur Olaf Anderson
Spring Song.....	Arthur Olaf Anderson
Innocence.....	Arthur Olaf Anderson
May Time.....	Arthur Olaf Anderson
Jean.....	Lulu Jones Downing
Evening Song.....	Eleanor E. Freer
A Wedding Song.....	William Lester
Ballade.....	William Lester

Ernestine Schumann-Heink will make her last appearance in Chicago this season in a song recital at Orchestra Hall, Sunday afternoon, April 20, under the direction of F. Wight Neumann. Madame Schumann-Heink has arranged a requested program at popular prices. The program selected will consist of three numbers by Wagner—Erda scene from "Rheingold," Waltraute scene from "Götterdämmerung" and "Hirtin Knabe Lied" from "Tannhäuser"; the song cycle "Frauenliebe und leben," by Schumann; aria "Der Irmentraut" from "Waffenschmied," by Lortzing, and the "Drinking Song" from "Lucrezia Borgia" by Donizetti.

Gertrude V. O'Hanlon was in Chicago last week, and looks forward to a busy season for her charges next year.

Ruth Coffin, soprano, and a pupil of Herman Devries, will be the soloist at the concert of the Chicago Athletic Association, Sunday, April 6.

Hans Schroeder, the Chicago baritone, has been engaged for the leading role in the festival to be given by the Chicago Singverein, Sunday evening, April 20, at the Auditorium.

D. A. Clippinger will lecture on the voice before the Woman's Club of Davenport, Ia., April 14. He will address

the Wisconsin State Music Teachers' Association at Madison, Wis., on April 17.

Lillian Nordica will appear at Orchestra Hall in a song recital Sunday afternoon, April 27, under the direction of F. Wight Neumann. This is to be Madame Nordica's first and only appearance in song recital in Chicago this season.

Theodora Sturkow Ryder, pianist, left last week for concerts in Jacksonville, Ill., Detroit and Pittsburgh. During the week of April 6 she will be in New York State. Mrs. Ryder had to postpone her London concerts, as she has seven here, and, as she expresses it herself, she can only be in one place at a time. Apropos of Mrs. Ryder's success the following are some recent notices which speak for themselves:

Theodora Sturkow-Ryder is an unusually fine pianist; she plays with taste, with marked technical intelligence and manifest individuality. She has the most wonderful dexterity and agile fingering, and she constantly grew in favor with the audience.—Denver Post, January 11, 1913.

Madame Sturkow-Ryder is a pianist of marked talent, and her numbers were enthusiastically received by the audience. They showed great delicacy and fine musicianship.—Colorado Springs Gazette, January 12, 1913.

Theodora Sturkow-Ryder, who is a charming blond, gave the D'Albert suite a delightful reading, with a Boldini encore, and interpreted in an unusually interesting way a Russian group, following this by an encore by Liadow, a jewel of delicacy.—Los Angeles Times, January 24, 1913.

Of the work of Madame Sturkow-Ryder there is so much to be said it is indeed difficult to choose words to aptly fit the occasion. She is so delightfully sure of herself, and she presides at the piano in so wholesome a way that she wins both interest and admiration.—Fresno (Cal.) Republican, January 26, 1913.

Madame Sturkow-Ryder played in a manner which proved her to be an artist of exceptional ability. Her D'Albert suite especially was enthusiastically encored.—San Francisco Chronicle, January 30, 1913.

Theodora Sturkow-Ryder was greatly applauded for the charming "Biroulki," by Liadow, to which she gave a delightful encore by Rebikov, and the Rhene-Baton and Saint-Saëns group gave striking proof of her powers as a pianist.—San Francisco Chronicle, February 3, 1913.

Madame Sturkow-Ryder proved herself an artist of rare feeling and technique; the D'Albert suite demonstrated her interpretation of the classical style, and her Russian numbers were delightfully brilliant.—The Missoulian, Missoula, Mont., February 7, 1913.

Madame Sturkow-Ryder played the D'Albert suite, a Russian group and two encores. Her work is crisp, clean and competent. She is the embodiment of clever capability, and her mastery of the piano is always complete.—St. Paul Daily News.

Madame Sturkow-Ryder possesses a splendidly equipped technique, and her playing is replete with that elusive something that we call temperament, and these excellencies, together with a most engaging personality, unite to make her playing of more than ordinary interest.—St. Paul Pioneer Press.

After having resided in London for some time, at the instigation of his teacher, the famous Emile Sauret, the call of "home" became too powerful for Isidore Berger, a young Chicago virtuoso, and he has returned to his home city. Young Berger carries with him a rare Italian violin, the gift of Prof. August Wilhelmj, who gave one of his most cherished instruments to this lad as a token of appreciation of his talent. Isidore Berger won the first prize at the Brussels Royal Conservatory of Music in the 1910 competition. He began his musical studies in Chicago, where he won the different medals and distinctions for musical scholarships in quick succession. Then Berger went abroad and studied with Sauret, Cesar Thomson and Wilhelmj, and, if the judgment pronounced upon his genius by the masters of the violin is correct, the young man is sure to make his mark in the world of music. A recital is announced by Mr. Berger for Tuesday evening, April 8, at the Ziegfeld Theater, when the following program will be rendered:

Symphonie Espagnole.....	Lalo
Chaconne.....	J. S. Bach
Concerto, op. 35.....	Tchaikowsky

Prudence Neff at the piano.

The Musical Art Society, Eric Delamarter, director, will give its second concert at the Fine Arts Theater, Thursday evening, April 17, under the direction of F. Wight Neumann. The program is as follows:

Folk Songs of Eastern Europe—	
Come, Ye Merry Boys and Girls.....	Crotian
So it Fell upon a Day.....	Lithuanian
For the Car Is Making War.....	Dalmatian
A Song of Captivity.....	Russian
A Song of the Great Adventure.....	Hungarian
Give Him a March.....	Servian
Heart's Desire.....	Ruthenian
Spirit of Night (eight parts).....	Bantock
O, What a Lovely Magic (four parts).....	Bantock
The Sirens (women's voices with piano, flute, violin, horn and cello).....	Gilchrist
O Bone Jesu (four parts).....	Palestrina
Ye Are Not of the Flesh (five parts).....	Bach
To Sleep (five parts).....	Borowski

Das Voeglein im Walde (men's voices with soprano obb.).....Duerrner  
The Brook (six parts).....Anderson  
Sanctus (double choir).....Giovannelli

A popular program was given in Orchestra Hall last Thursday evening, April 3, for the benefit of the flood sufferers. Enrico Tramonti, harpist, was the soloist. The orchestra, under Frederick Stock, played the overture to Weber's "Euryanthe"; Dvorak's "New World" symphony; Elgar's suite, "The Wand of Youth"; Enesco's "Roumanian" rhapsody; a group of three selections—Schubert's "The Bee," Beethoven's minuet and Dvorak's "Humoresque"—which have been orchestrated by Mr. Stock; Glazounow's "Valse de Concert" and Tchaikowsky's "Marche Slave." The gross receipts from this concert were turned over to the Chicago Association of Commerce Relief Fund.

Mathilde Heuchling, contralto, and Beecher Burton, tenor, are two of the soloists engaged for the concert to be given by the Chicago Singverein, William Boeppler, conductor, in the Auditorium Theater, Sunday evening, April 20. The chorus of 300 singers will give the inspiring choral work, "Aus Deutschland's Grosser Zeit." A boys' chorus of 150 voices will also take part and the orchestral accompaniments will be furnished by the Chicago Symphony Orchestra, with Wilhelm Middelschulte at the organ.

The Cincinnati Orchestra, which was to have appeared here on Sunday afternoon, April 6, has canceled the date, and Mrs. Charles B. Taft, president of the orchestra, has sent to F. Wight Neumann, the local manager, under whose direction the orchestra was to appear at the Studebaker, the following telegram: "Cincinnati cut off by high water. It is impossible to move orchestra this week. Inexpressible regret necessity of canceling our Chicago date, April 6." Mischa Elman, who was engaged as soloist for this concert, will make his farewell appearance for the season in Chicago Sunday afternoon, April 13, at Orchestra Hall.

Birdice Blye is winning continued success. At her recital, given recently before the Marcato Musical Club, at Clarksburg, W. Va., many of the audience gathered around Madame Blye, who gave a request program after the long recital. The Clarksburg Exponent said:

Madame Blye in a most skillful manner performed perfectly the most difficult passages. Her touch is clear and delicate and always expressive, with the trills and runs brilliantly brought out. Artistic finish was aided by masterful use of the pedal.

In Asheville, N. C., where Madame Blye was immediately re-engaged for two recitals next season, the Asheville Citizen stated:

Madame Blye is a musician of remarkable attainment concerning whose art the opinion of those who heard her is undivided. Madame Blye's masterly technique was at all times apparent and her playing powerful and authoritative. . . . The recital will be remembered as one of the finest heard in Asheville in years.

"To Sleep," by Felix Borowski, a chorus in five parts, and Arthur Olaf Andersen's "The Brook," in six parts, will be sung by the Musical Art Society, Eric Delamarter conducting, at the concert on April 17, at the Fine Arts Theater.

Eugen Ysaye will be heard again in Chicago in a violin recital at Orchestra Hall on Monday evening, April 21. This will be his seventh appearance in Chicago this season.

Leon Sametini played as an encore after the Bruch G minor concerto Felix Borowski's "Schoumka." Whatever the name may mean Mr. Sametini played the number especially well and disclosed the technique of a virtuoso. The "Schoumka" is one of the best encores in the violin literature, and as played by Mr. Sametini it created a furore.

Albert Borroff, basso, will give his annual song recital at the Fine Arts Theater on Wednesday evening, April 16. The program will be as follows:

L'Isola D'Ischia.....	Lucantoni
Vecchia Zimara (La Boheme).....	Puccini
Lancia Amor (Orlando).....	Handel
Russian Folksongs.....	Arranged by Balakirew
Chant Nuptial.....	
Branle.....	
Complainte.....	
Chant des Haleurs.....	
Flowers of Love.....	Borodine
Morning (in Russian).....	Rachmaninoff
Als Bublein klein (Merry Wives of Windsor).....	Niculai
Te souviens tu.....	Godard
Embarquez vous.....	Godard
La Paix (monotone).....	Hahn
Quand la flamme (La jolite fille de Perth).....	Bizet
The Sky Above the Roof.....	Williams
The Wind Blows Cold (Ivanhoe).....	Sullivan
I Love My Jean.....	Downing
Lizzie Lindsey.....	Old Scotch
Barrack Ballad.....	Bell
Phosphorescence.....	Loewe
Floral Dance.....	Moss

A sonata by Leon Sowerby, a young pianist and pupil in composition of Arthur Olaf Andersen, was played last

Saturday by the composer and Herman Felber, Jr., at one of the regular recitals of the American Conservatory. The work is modern in outline and construction and reflected much credit on the musicianship of the young artist.

The last concert of the Amateur Musical Club season will be given in the Studebaker Theater, Monday, April 7, at 2.30 p. m. Joseph Schreurs, first clarinet of the Chicago Symphony Orchestra, will be the assisting artist.

Saturday afternoon, April 5, at Kimball Hall, under the auspices of the American Conservatory of Music, advanced students of Henriot Levy were heard in a piano recital. The program was as follows:

Rondo Brillante .....	Mendelssohn
Etude, G flat major .....	Walter Klein.
Danse Negre .....	Mozzkowski
La' Campanella .....	Dorothy Jacobi.
Birdie Mandelbaum .....	Cyril Scott
Barcarole (auf dem Wasser zu Singen) .....	Schubert-Liszt
Maiden's Wish .....	Chopin-Liszt
Concerto, F minor (second and third movements) .....	Henselt
Rigoletto .....	Anna Lipschultz.
Concerto (first movement) .....	Liszt
Spanish Rhapsody .....	Grace Desmond
Orchestral parts played by Henriot Levy.	Martucci
	Renzina Teninga.
	Liszt-Busoni
	Marie Kryl.

Mr. Levy has certainly one of the best classes in Chicago and each of his pupils showed the result of good training.

"Crispino e la Comare" ("The Cobbler and the Fairy"), with Luisa Tetrassini in one of her famous roles, will be presented by the Chicago Grand Opera Company, at the Auditorium, on Monday evening, April 21. This opera could not be produced during the regular season here owing to the lack of time for rehearsals, but since then it has been given in Philadelphia and San Francisco. Supporting the diva in the cast will be Trevisan Polese, Nicolay, Venturini and Heyl. Following the opera a ballet divertissement will be given.

Advanced pupils of Silvio Scionti will appear in the next recital of the American Conservatory, Saturday afternoon, April 12, at Kimball Hall.

Margaret Weiland, a talented pupil of Jennette Loudon, played for the representative of THE MUSICAL COURIER last Thursday afternoon in Miss Loudon's studio in the Fine Arts Building. Miss Weiland, who is only sixteen years of age, revealed herself to be an interesting pianist, who, with a few more years of study, should be heard from. Already she has accomplished much that stamps her as one of the best students in the Jennette Loudon school.

Edward Clarke, the Chicago baritone, and Rachel Steinman, violinist, were married on March 30 in Chicago at the First Baptist Church, by the Rev. Myron Adam.

At a concert recital by advanced students of Earl Blair, Tuesday evening, April 1, Luella Ahlschlager played very creditably the first movement of three concertos—the Beethoven E flat major, the Tchaikowsky B flat minor, and the Liszt concerto in E flat. Mr. Blair played the orchestral parts.

RENE DEVRIES.

#### Cincinnati Benefit Concert.

On May 4, the Cincinnati Musicians' Protective Association, No. 1, will give a benefit for its musicians' home fund. There will be a military band of 250 pieces, also the Cincinnati Choral Society, 250 singers, with Antoinette Werner-West, soprano soloist, and Herman Bellstedt, as conductor. The entertainment will be given at the Music Hall, in Cincinnati. The program follows:

Coronation March .....	Svendsen
Overture .....	Not yet selected
Kaleidoscope of American National Airs .....	Herman Bellstedt
Stabat Mater .....	Rossini
Blue Danube .....	Strauss
First appearance of the famous Montenegrin Band, performing popular airs in their typical style.	Cincinnati Choral Society.
First appearance of the famous Turkish Band, rendering Poet and Peasant overture by Suppe, in typical Turkish style and instrumentation.	
An itinerant Mexican Band in a humorous Fantasia concluding with a Miniature Revolution and Interference of Uncle Sam.	
March finale, From Maine to Oregon, from the new opera, The American Maid, by John Philip Sousa.	

The fourteenth annual meeting of the Swiss Music (Tonkünstlerverein) Association is to take place June 14 and 15 at St. Gall. This has no relation with the Saint-Saëns festival, already announced in these columns, to take place at Vevey.

## Janpolski's Brilliant Trans-Continental Tour.

Below appear a few press notices relative to Albert Janpolski's recent transcontinental tour. The well known Russian baritone, with his wife and accompanist, Frederick Fleming Beal, has just completed a ten weeks' tour that covered over thirteen thousand miles, including St. Paul in the North, California in the West, and Florida in the South, and despite the great distances, the singer made twenty-five appearances. Although the Russian baritone had made several previous tours through the Middle and North West, this was the first time he had been heard in California, where he was booked for three weeks, his success being instantaneous and brilliant. Indeed, it is said that few artists have received warmer ovations than Mr. Janpolski enjoyed at his first recital in Los Angeles at the Auditorium, and each succeeding appearance in California was, it is reported, but a repetition of his first splendid reception in the Golden State.

Janpolski's programs were found to be versatile and un-hackneyed, and before he left California so many requests

upon the singer's part, and his modern songs disclosed vocal resources that delighted his audience.

Perhaps he was at his best in the daintier bits, although his aria from the opera of Tchaikowsky, "Eugen Onegin," and Kalinnikoff's "Wait for Freedom" brought to light dramatic powers in his voice that were splendid.

The audience was one of the largest of the season.—San Diego (Cal.) Sun.

#### RUSSIAN BARITONE HIGHLY PLEASING TO AUDIENCE.

Albert Janpolski, the Russian baritone, gave a song recital at the Auditorium last night that, to judge by the reception accorded the work of the singer, was highly pleasing to his audience. The artist has a most agreeable voice and his interpretative ability and personality added musical charm to the program he presented.

Brahms' "Verrath" ("Treachery") was an especially effective song composition early in the evening, and notably delighting were the Russian folksongs, sung in the vernacular, which were among the numbers that the audience insisted on having repeated.

"Mavourneen," sung as an encore, was a number that met much favor, as did Rubinstein's "Good Night," which, though the final number of the program, had to be repeated. Mr. Janpolski's excellent English diction, as shown in the group of English song by MacDowell, Edward German, Henschel and Rubinstein, is worthy of note. It is such diction as might serve as a pattern for the average artist of English native tongue.—Los Angeles Express.

#### JANPOLSKI AT ALL TIMES GRACIOUS WITH AUDIENCE.

Albert Gregorowich Janpolski, Russian baritone, added to his laurels by his recital last night. The Slavic temperament expressed itself through a voice that in its impassioned phrases flooded the hall with a surging resonance and in its quieter moods was marked by the sweetness of a rare fluent quality.

Perhaps the number received with greatest enthusiasm was Grieg's "Wasserlied." With an exquisite delicacy of phrase Janpolski carried the weaving melody through a brilliant crescendo to its restless finale. The "Verrath" of Brahms proved a glorious surge of melody as Janpolski interpreted it. Into the two Russian folksongs—"The Barge Song" and "Kalinka"—the artist infused an impassioned eloquence that was wonderfully effective. The audience would gladly have heard more of these stirring Slav melodies.—Pasadena (Cal.) Daily News.

#### JANPOLSKI ST. PAUL SYMPHONY ORCHESTRA RUSSIAN PROGRAM.

Mr. Janpolski, the soloist of the afternoon, is not a stranger to either St. Paul or Minneapolis, having sung with the orchestras of the two cities before. His numbers were the very difficult letter recitative and aria from Tchaikowsky's opera, "Eugen Onegin," a charming Russian folksong of the Volga, sung by the bargemen in the hauling in of their boats, the prologue from the "Pagliacci," "Eri Tu" from Verdi's "Un Ballo in Maschera," and the "Evening Star" from "Tannhäuser." Mr. Janpolski has a beautiful voice, sympathetic and capable of a large range of expression, a style that is unaffected and sincere.—St. Paul Pioneer Press.

#### JANPOLSKI'S SONG INTERPRETATION CAPTIVATES HEARERS.

Janpolski has captivated Boise and has added to his already large circle of admirers an appreciative audience of Boise music lovers, who will watch eagerly for the next opportunity to hear the famous Russian baritone.

With an extensive repertory of old Italian, German, Russian and English songs, Janpolski gave the highest pleasure with his English songs and his interpretation of songs of Russian folklore. He has a voice of wonderful sweetness, wide range and extreme flexibility. Combined with the attainments, he possesses the musical temperament of the Slavonian race, which enables him to anticipate every word with an expression which fully interprets the meaning, making it almost possible to understand his foreign songs without the English interpretation. His perfect enunciation and graciousness in responding to encores added further to the pleasure of the recital.

Of his English songs, "Mavourneen," and a novel little bit from the German, "Rolling Down to Rio," brought out the greatest applause, the former sung with exquisite feeling and the latter with delicious abandon.—Boise (Idaho) Statesman.

#### JANPOLSKI CONCERT EXCELLENT.

Such singing as Janpolski's would be memorable at any time, for his baritone voice is a very fine one, his skill in using it is almost flawless, and he has an unerring feeling for style. His singing of a number of old and new songs was thoroughly delightful, especially in the Russian folksongs.

The range of his power seemed fairly shown in the "Evening Star" from "Tannhäuser," which requires delicately poised rhythm and beautifully controlled closed tones.—St. Joseph (Mo.) Gazette.

#### CONCERT AT UNIVERSITY.

Albert Janpolski contributed pleasure by his singing in the Hadley cantata, "Legend of Grenada," and in his aria from Tchaikowsky's "Eugen Onegin," and shorter numbers at last night's concert with the Chicago University Choral Club at Mandel Hall.—Chicago Evening Post. (Advertisement.)

#### Max Jacobs Items.

Max Rosenzweig, aged thirteen years, played the Wieniawski concerto at the concert given by Pavlov, in Brooklyn, N. Y., March 30, causing a furore by his brilliant performance. Abraham Rosen appeared at the Educational Alliance, March 30, playing the two romanzas by Beethoven, and Nachez's "Gypsy Airs." Julius Weitzner appeared at City College, New York, April 3, in Wieniawski's polonaise and arrangements by Kreisler. Little Robert Spokany played at Aeolian Hall, New York, April 6, in the Welch-Gugler matinee musicale; notice of his success is recorded under the review of that affair. All these violinists are studying with Max Jacobs.



ALBERT JANPOLSKI.

were made for dates next season that even a more extensive tour is being arranged for next year.

Mr. Janpolski was no stranger to the Middle West and South and his successes there were easily anticipated. It might be in order here to mention that he appeared twice in Chicago, at a recital in the home of Charles R. Crane, and with the Chicago University Choral Club at Mandel Hall, which was the second recital at the university within six months.

Mr. Janpolski was ably supported by Mr. Beal, the well known pianist and composer, whose delightful accompaniments added much to the success of the tour.

Albert Janpolski's western success is told in the following press reviews:

#### FIRST APPEARANCE OF JANPOLSKI, BARITONE, GREETED ENTHUSIASTICALLY.

Albert Gregorowich Janpolski, noted Russian baritone, has never visited Southern California until this season and last night gave his first recital in Los Angeles at the Auditorium.

His voice is rich, sympathetic and of extraordinary range, his diction in several languages is commendable and his mentality, versatility and interpretative art place him in the ranks of the great artists. Each group of songs on his program were well received and especially the Russian songs.

The recital and aria from the opera "Eugen Onegin" by Tchaikowsky was exceptionally well sung, this aria giving opportunity for his great range and perfect voice control.—Los Angeles (Cal.) Examiner.

#### JANPOLSKI, THE RUSSIAN BARITONE, GAVE AN AFTER-NOON OF UNUSUAL PLEASURE.

Showing the artist's extensive repertory, his program was divided into four parts: Old Italian, modern German, Russian and English.

Janpolski is a facile singer, possessing one of the sweetest and truest made voices that has been heard here in many a day. He expresses himself in song with exquisite feeling and sympathy, and the rare extent of his program, selections, serious, sweet, scornful, humorous, tragic, showed a careful choice to suit the flexibility and the range of his voice.

His Russian songs revealed an excellent sense of musical values

## Charlotte Nelson-Brailey, Young American Soprano.

Charlotte Nelson-Brailey, the young American soprano, who made her New York operatic debut in Parelli's "A Lover's Quarrel," before "The Bohemians," on March 9, achieved a success such as must have been gratifying to her.

As Rosaura, a role which she created in English, her art was a revelation. In addition to a beautiful voice, brilliant, yet full of color and so admirably placed that at all times she had it under complete control, she displayed a wonderful charm, grace of movement and repose, which should aid her considerably in an operatic career. At the finish of her brilliant and difficult aria she aroused great enthusiasm and her audience interrupted her with loud applause.

Madame Brailey's voice has a peculiar carrying power and she impresses with her reliability. Her English enunciation is noticeable for its clearness. As an instance of whether an audience appreciates being able to hear the text, a remark heard at this performance is apropos. When the singer in rapid fire of action with the tenor sings out: "Am I, yes or no, a clever actress?" a voice in the audience, as if in reply, made answer: "Yes, Charlotte, you are."

A Southerner, her birthplace being Knoxville, Tenn., she comes of a family prominent in Virginia, Tennessee and the Carolinas, and among whom are many musicians.

### Severn Musicales.

At the Severn studios, 131 West Fifty-sixth street, New York, on Tuesday evening, April 1, the following program was rendered by pupils of Mr. and Mrs. Edmund Severn: Piano, Concerto G minor, third movement.....Mendelssohn  
Hattie Sonthall.

Orchestral accompaniment on second piano by Mrs. Severn.

Soprano—  
Those Sad Blue Eyes.....Sanderson  
What Would the Roses Say.....Coverly  
Spring Is Here.....Ware

Bass, Vision Fugitive.....Massenet  
Robert C. Cratty.

Violin, Der Sohn der Haide.....Kela-Bela  
Alvera Goldsmith.  
Piano, Valse de Concert.....La Forge  
Hattie Sonthall.

Soprano—  
The First of June.....Oliver  
I Wonder Why.....Richards  
My Secret.....Severn  
Mae Duncan.

Violin, Faust Fantasia.....Singalee  
Raymond Mayerhoff.

Soprano, Soul of the Spell.....Severn  
Rose Gartman.  
Violin obligato by Mr. Severn.

Bass—  
A Memory.....Park  
A Song of Steel.....Spross  
Robert C. Cratty.

Violin, Russian Airs.....Wieniawski  
René Hebert.

Soprano, Valse Song.....Venzano  
Mae Duncan.

Of special interest was the playing of Miss Sonthall, who made a splendid impression, showing excellent technic and understanding. For a youth of seventeen Mr. Cratty disclosed a voice of excellent dramatic quality which had been carefully trained. The violin playing of young Mr. Hebert reflected great credit upon his teacher, Mr. Severn, and he rendered the difficult Wieniawski number in a manner that augurs well for his future. Miss Duncan sang the Venzano waltz with skill and discretion and the other pupils discharged their duties acceptably. As usual the program was illuminated by the happy remarks of Mr. Severn, and the audience remained for a pleasant social hour following the musical numbers.

### Francis MacLennan in Wiesbaden.

"Aida" is one of the operas in which Francis MacLennan excels and his appearance in the part of Radames in a guest performance at Wiesbaden won for him the most enthusiastic praise, as may be seen by the following press notices:

#### WIESBADEN COURT THEATER: "AIDA."

The Court Theater gave us an exceptional treat in the "Gastspiel" of Francis MacLennan, tenor at the Berlin Royal Opera. The artist, who has appeared here before, again met with an enthusiastic reception. The gigantic task set by Verdi is, despite its importance, nobleness and charm, an extremely difficult one and demands not only the sonorous sounds of an heroic voice but the dainty silver edged art of an accomplished bel canto singer as well, rich natural gifts and the expression of a soul rent by passion. And it is in this very role that MacLennan attains an artistic elevation due to no external causes, but rendered solely possible by the pure depths of his artistic conceptions and his ideal vocal qualities.—Wiesbadener Bodeblatt, January 9, 1913.

The artist has remarkable vocal powers, augmented further by very careful schooling. The warm timbre in his voice impressed us most favorably and rendered the absence of all hard, metallic notes in the high registers, such as many other great singers disclose, quite natural and not at all surprising. In the softer passages

Like many singers, she began her career as soloist in a church choir when sixteen years of age, and when she decided upon pursuing larger musical interests she came to New York to Oscar Saenger, who immediately recognized her unusual gifts, and from the complete success achieved in creating this role, he has evidently directed her talents wisely. She is an ardent worker and spared herself no effort in attaining a standard seldom reached by singers entering upon an operatic career.

Madame Brailey has a repertory of ten leading roles which she sings in the vernacular. They are Aida, Butterfly, Mimi, Tosca, Santuzza, Suzanne in "The Secret of Suzanne," Marguerite, Manon, Michaela and Rosaura in "A Lover's Quarrel," which role she is now under contract to sing on tour for the Redpath Musical Bureau, of Chicago, beginning May 1.

Refuting the old saying that "a prophet is not without honor save in his own country," the two cities which claim this charming artist, Toledo, Ohio, and Knoxville, Tenn., immediately arranged for her appearance while on tour.

Madame Brailey will be heard next year with one of the principal opera companies, with which she will sing prima donna roles. Oscar Saenger predicts a brilliant career for her.

the voice has peculiar charm, and can do full justice both to the more heroic and the purely lyrical parts. Verdi has to be sung. This postulate, which is of pre-eminent importance for Italian music and overlooked by so many modern artists, is fulfilled to a degree by Mr. MacLennan. The well thought out and effective dramatic conception of the role enhance his splendid vocal performances still more. A fine figure and courtly action perfected the excellent impression he created.—Wiesbaden General Anzeiger, February 6, 1911.

His glorious, schooled vocal resources, exceptional enunciation and great histrionic power stamp him to be a most valuable appearance on the opera stage.—Wiesbaden Tageblatt, February 6, 1911.

Yesterday's performance of "Aida" was the means of introducing to us Francis MacLennan, who made his debut here as "Radames, and



FRANCIS MACLELLAN AS RADAMES IN "AIDA."

immediately won his audience by his superb singing, his attractive and stately acting.—Rheinischer Courier, Wiesbaden, February 6, 1911.

Madame Cahier was excellently partnered by Mr. MacLennan, who afforded us a series of most stirring and impressive emotions and who was the center of lively and enthusiastic ovations.—Rheinischer Courier, Wiesbaden, April 21, 1911. (Advertisement.)

### Mildred Potter with Boston Cecilia Society.

Mildred Potter, the popular contralto, has been booked by her manager, Walter Anderson, of New York, to sing in the "Music Maker," on April 17, with the Boston Cecilia Society, under the direction of Arthur Mees. This will be Miss Potter's third engagement this season in the same work. She will be heard with the Columbia University Choral Society, at Carnegie Hall, New York, in the near future, and at the Albany (N. Y.) festival, on May 5.

## Viola McLaurin-Ready

SOPRANO

Management: ANTONIA SAWYER, 1425 Broadway, New York

## Evan Williams

TENOR

AKRON OHIO  
Management, The Wolfson Musical Bureau

## ALDA

Prima Donna Soprano  
Metropolitan Opera House  
New York

Management:  
FREDERIC SHIPMAN,  
3235 Floorway St. Chicago, Ill.

## PAUL DUFALT

TENOR

Address 339 West 23rd Street Tel. 7781 Chelsea

## CHARLES NORMAN GRANVILLE

BARYTONE

Management, Walter R. Anderson

171 W. 57th St., New York Phone 366 Columbus

## ROMUALDO SAPIO

Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adeline Pattil, Nordica, Tamagno, Etc.

VOCAL STUDIO 85 CENTRAL PARK WEST, N. Y.

## Jaime Overton

VIOLINIST

Season 1913-14 MANAGEMENT: ANTONIA SAWYER  
1425 BROADWAY NEW YORK

## LA PALME

PRIMA DONNA SOPRANO

Covent Garden Opera, London Opera Comique, Paris  
Montreal Opera Co., Montreal  
Address: 4478 St. Catherine Street West, Montreal

## CECIL FANNING H. B. TURPIN

During the Season of 1912-13 are giving Recitals in Germany, Italy and England

Available for Recitals in America after Sept. 1st, 1913

Address: H. B. TURPIN, Dayton, Ohio

or H. B. TURPIN, Care of American Express Co., London, England

No matter how many men—how many masters will play the Piano in America next season

## NORAH DREWETT

will not only hold her own, but when the 1913-1914 season is over, the advent of

NORAH DREWETT

will be considered one of the greatest artistic and pianistic events of that season.

We have assumed the management of the tour.

Concert Direction M. N. HANSON  
437 Fifth Ave., New York

### Hanna Butler's Active Season.

Hanna Butler, soprano, and one of the busiest vocal teachers in Chicago, has appeared this season seven times before the Dorothy Meadows Drama Circle. In October she was heard in a French program and in the succeeding months gave German, Scandinavian, Old English and Italian programs, and, by request, during the month of March she repeated her French program. On April 26 she will sing before the same club, numbers by American composers only. Among her offerings will be the aria from "Natale" and songs by Hallett Gilberite, Lulu Jones Downing and Helena Bingham. In February she appeared before



HANNA BUTLER.

the Art and Travel Club at the Olympic Theater, Chicago, and on April 21 she will give a song recital in Sioux City, Ia., before the Woman's Club. She is booked also to appear in recital in Indianapolis.

Besides her concert and recital work, Mrs. Butler devotes a large part of her time to her pupils, her studio in the Fine Arts Building, Chicago, being the center of musical social life. Mrs. Butler's bookings for next season will be under the management of Gertrude V. O'Hanlon.

### Tribute to Dr. Carl.

Dr. Howard Duffield, pastor of the Old First Presbyterian Church, New York, paid the following tribute to Dr. William C. Carl in the church bulletin of April 6:

#### HAVE YOU AN EAR?

The Old First has two Pipe Organs, four Pianos, a Chorus Choir of Sixteen Voices (including Soloists) the latest Hymnal, and Dr. Carl. Twenty years ago it had a pipe organ, a cabinet organ, a quartette and Mr. Carl. During the past two decades its Musical Director has won merited distinction on both sides of the sea; and its Musical Services have developed with great dignity and rare beauty. Advantage has been taken of the liturgical freedom of the Presbyterian Church to utilize the noblest musical methods of all the Churches. Hymns are sung by the whole People with the whole heart. Ancient Canticles, Modern Anthems, Responses, Ascriptions, and Aens are rendered by the Choir with artistic skill and devo-

tional spirit. Twice in the year Dr. Carl gives Series of Concerts which are the last word in Organ Playing. Every Sunday Evening he plays a Recital before the Service. Every Monday Night Organists trained by him give a Free Recital for the People. The First Sunday of the Month the Choir sing an Oratorio. At the Mid-week Meeting, Dr. Carl presides at the Organ.

In no other Church do great ideas march more steadily into the Soul through "The Ear Gate" and garrison the heart with high and holy emotions.

HOWARD DUFFIELD.

### Garrigue Quartet at Plaza.

At the Plaza Hotel, New York, on the afternoon of March 10, the Garrigue Grand Opera Quartet provided the following program for the Ohio Society of New York:

Sextet, Lucia (arranged)	Donizetti
O, ma Lyre, Sappho	Gounod
Celeste Aida	Verdi
Aria, Oberon	Weber
Sweet and Low	Barnby
Quartet, Rigoletto	Verdi
Evening Star, Tannhäuser	Wagner
Duo, Il Trovatore	Verdi
Im Herbst	Franz
Scenes from Faust	Gounod
Duo, Act 1.	
Trio, Finale, Act 5.	
The Garrigue Grand Opera Quartet.	

### Spalding in St. Petersburg and Copenhagen.

Albert Spalding, the distinguished violinist, recently gave recitals in St. Petersburg, Russia, and Copenhagen, Denmark. The last two concerts in the latter city attracted crowded houses.

Albert Spalding's latest schedule shows the following list of dates and cities in which he recently has, and will appear in the near future: March 28, Bremen; March 29, Hamburg; April 5, Milan; April 7, Bologna; April 11, Venice; April 14, Florence; April 16, Rome; April 20, Florence; April 25, Paris. The foregoing dates certainly show marked activity on the part of the gifted American violin virtuoso, who is in demand throughout Europe this season.

Mr. Spalding has just concluded arrangements for a two months' tour of Europe next fall, prior to his American season, which begins November 20, under the management of R. E. Johnston. The European tour calls for fifty concerts, starts in Norway, September 10, and will include appearances in Sweden, Finland, Russia, Denmark, Holland, ending with a recital in Paris, after which the artist will immediately start for America to fill his many engagements on this side of the Atlantic.

Albert Spalding announces that on his European tour next fall he purposes introducing some novelties, among others a violin concerto by Henry Oswald, the well known Brazilian composer, also a very fine and serious duo for piano and violin by Mortimer Wilson, director of the Atlanta (Ga.) Symphony Orchestra, and the young violinist may include some of his own compositions.

The appended Spalding criticisms are culled from St. Petersburg and Copenhagen papers:

The performance of the A major sonata of Handel, the first number of the interesting and distinguished program, proved to us that we were in the presence of a finished, perfect and genuine artist. The beauty, the depth, the sweetness of his tones; the perfect knowledge of all technical intricacies, the noble phrasing, the fine style throughout the whole interpretation; the extraordinary understanding and the high level of the ensemble—thanks to all these qualities, he at once conquered our complete admiration. With great beauty, lightness and rhythmic precision he interpreted also the G major rondo of Mozart. The performance of the sonata in A minor for violin solo, by Reger, was especially interesting. Reger,

in following Bach so closely in style, risks comparisons, and although he does not excel the great works of his predecessors, his music is excellent and interesting throughout by the free polyphony and archaic manner. Mr. Spalding unfolds with understanding the contrapuntal beauties of this work; he marks distinctly each separate entrance of the different voices, minutely detailing each passage and altogether the quality of his tones are exquisitely transparent and clear. The program contained also pieces by Kreisler, Franck, Brahms, etc., all of which were played with the same admirable qualities and temperament.—The Retch, St. Petersburg, February 13 (Russian calendar), 1913.

The American violinist, Albert Spalding, succeeded last night in drawing a very well filled house to the Casino Concert Hall, and this is, we hope, an anticipation of an entirely packed house for the last concert, which he is giving on Tuesday in the same hall. It is all the more certain that this will happen, as his audience last



ALBERT SPALDING.

night was so enchanted that they will surely take advantage of the occasion and hear him again, at the same time telling all their friends of the unusual musical evening in store for them. The heavy end of the program consisted this time of two large works, each classical in their own way: the A major sonata of Brahms (in which the piano part was sustained by André Benoist most artistically), and the chaconne of Bach, which it is the ambition of every concertizing violinist to interpret. Mr. Spalding delivered the sonata with that mixture of manly energy, deep poetical reverence and gentle humor which characterize this composition; and his playing of Bach was monumental as to lines, sure as to style and beautiful as to tone.—National Tidende, Copenhagen, March 16, 1913.

When the American violinist, Albert Spalding, made his first musical appearance last month before the public of Copenhagen, he played to nearly empty benches. Last Saturday, however, he drew a well filled house at the concert hall at the Casino. It must finally have dawned upon the people of Copenhagen that Albert Spalding is an unusual violinist. His technique is of the highest perfection, his use of the bow is certain and elegant and his tone can sound so "heart conquering" and fascinating that, were it his wish to trick the public, he could easily become a very dangerous competitor for the so strongly admired Burmester. This, however, is not Mr. Spalding's desire, and it is just this which is his greatest and finest qualification, and proves his incorruptible musical nature. If one should especially emphasize anything on the program of the concert given it ought perhaps to be his charming delivery of Schumann's "Garten Melodie" and his dazzling performance of Kreisler's "Caprice Viennois." The audience greeted the great violinist with storms of applause. The accompaniments of André Benoist were in excellent taste.—Berlingske Tidende. (Advertisement.)

## KATHARINE GOODSON in Germany

Elbtal-Abendpost, Feb. 25, 1913.—"She not only possesses a notable technique, over which she commands delicacy and sweetness equally with powerful, massive strength, but she is able to put herself into and to experience the contents of the works, and thus to interpret them from within. She won her audience immediately in her very first number, the Brahms F minor sonata, that is those who wished to be influenced by the spirit of the work, and not only by piano playing. The second number, the Mozart A major sonata, was a direct contrast to it. How clear and charming, how smoothly and simply she played it. There was not a trace of affectation; all was so natural and graceful that it was a joy to listen to it. Chopin's etudes and valse were played so delicately and with such atmosphere that one would have liked to have heard them a second time. Five lighter works now followed, which were played with great brilliance. The final number was Liszt's 'Tarentella,' which was performed with immense bravura. As an encore the artist gave no less a work than Chopin's A flat polonaise."

Dresdner Nachrichten, Feb. 25, 1913.—"Her whole

tone production is quite notable. Added to this there is a mature understanding and an innate sense of atmosphere. Everything that springs from her fingers has significant form, living tone color, and climaxes on broad lines. Her rhythmic sense is full of energy, and the animation of cantilene passages shows a healthy feeling for poetical, musical values. This fine artist revealed her powers in the Brahms F minor sonata. In the full coloring of the magic andante and the architectural allegro maestoso, which rises to rare heights, she gave such conclusive performances which raised them far above the average. A glorious rendering of the Mozart A major sonata followed, in which all the beauties of the work shone out with the deepest penetration. Goodson showed not only what one can put into the three movements, but the gold that really lies in them. Every one wishing to teach and learn should have heard this Sonata."

Dresdner Journal, Feb. 24, 1913.—"In yesterday's recital one saw that the word 'unmusical' only applies to our cousins across the Channel under certain conditions. KATHARINE GOODSON'S playing, for

instance, gives it the lie. It was the very essence of music. This artist is what one might call a 'music soul' above everything finely sensitive to the mood of the moment. She placed Brahms, Mozart and Chopin side by side, revealing the musical physiognomy of each so wonderfully clearly, that one may call it the highest art of musical characterization, which is only possible with complete self-effacement and a loving understanding of the characteristics of the masters and their works. It did not surprise us to such an extent that KATHARINE GOODSON rendered the Brahms F minor sonata so sublimely, romantically and yet nowhere with feminine sentimentality as her performance of the Mozart A major sonata and the Chopin works. We imagined that Brahms as a German from the lower provinces would appeal in his mode of thought to our Anglo-Saxon cousins, but we did not expect to hear from the hand of an English pianist the gold filigree work of the Mozart spinet-technic mastered with such complete perfection of grace and charm and we were so less astonished to hear streaming from her fingers with rubato feeling, the romantic fanciful sensibilities of Chopin's world."

## NEW YORK LIEDERKRANZ CONCERT.

The New York Liederkranz Society gave a splendid concert Sunday evening, April 6. Efreim Zimbalist received an ovation, two encores following his concerto (the Mendelssohn), which was played with beauty of tone, ever present in the Zimbalist interpretations. People were similarly enthusiastic following the Wagner "Preislied," Tor Aulin "Humoresque," and Chopin waltz, calling him out with salvos of applause. Elsa Kellner, soprano soloist, has a light, lyric voice, silvery in color, coupled with animation in singing. She is an artist, sang well, and looked charming. Emil Zeh, tenor, and Carl Schlegel, baritone, did good work in incidental solos. The singing of the Männerchor in "Das Dorf," "Die Muhle," and the sailors' chorus (from "Flying Dutchman") was beautiful; wonderfully light, pianissimo singing was that in "Die Muhle." Great power was developed as well, Conductor Arthur Claassen holding his forces, choral and orchestral, firmly in hand.

At the close one felt as the listener does following a grand opera performance, a sigh, a feeling of satisfaction, and regret that 'tis all past. The hall was crowded with the usual high-class American-German population, intense music lovers, holding high respect, and showing it, in their attitude toward the noble art.

## Rich-Altemus Recital in Philadelphia.

It has been many weeks since Philadelphia has been offered a joint recital of the same high artistic value as that presented by Thaddeus Rich and Ethel Altemus at Witherspoon Hall last Tuesday evening.

Miss Altemus could hardly wish for finer natural vocal endowments. A smooth, clear and illuminating method was evident in all her numbers, and her mastery of the intricacies of her art was obvious after the first few measures of her first selection. Mr. Rich is already known as one of the finest violinists in the country. But his most recent recital has only enhanced and strengthened that reputation. He plays with an ease and spontaneity of peculiar charm, and even the oldest and most familiar violin number never fails to take on a new charm in the light of his interpretation.

The program follows:

Sonata, G major.....	Guillaume Lekeu
Miss Altemus and Mr. Rich.	
Les Collines d'Anacapri.....	Debussy
La Cathedrale Engloutie.....	Debussy
Jardins sous la Pluie.....	Debussy
Miss Altemus.	
Poeme.....	Ernest Chausson
Mr. Rich.	
Chant Polonais.....	Chopin-Liszt
Scherzo, B minor.....	Chopin
Miss Altemus.	
Adagio Pathetique.....	Benjamin Godard
Scenes de la Cambrás, No. 3.....	Jeno Hubay
Airs Russes.....	Henri Wieniawski
La Rondo des Lutins (Witches' Dance).....	Antonio Bazzini
Mr. Rich.	
Ellis Clark Hamman at the piano.	

## Irene Armstrong at Waterville, Me.

Despite inclement weather, the residents of Waterville, Me., turned out in large numbers to hear Irene Armstrong, the well known soprano, at her recent concert given there. The Waterville Morning Sentinel of Tuesday, April 1, in

commenting upon the recital, best describes her in the following article:

Gowned in a beautiful tunic of cerise brocade over a white spangled net, Irene Armstrong, by a wonderfully magnetic personality and her unusual lyric soprano voice, drew about her, forever to remain her admirers, the Watervillians who braved the storm last evening. The excellent choice of songs, her perfect diction of French and English, her apparent desire to lift her program out of the conventional ruts, and lastly and principally, her sweetness of tone and production, entitle her to a place among the foremost prima donnas of the day. The charming little songs, such as "A Little Gray Dove," "Long Ago" and "A Maid Sings Light," each enchanting because of its own musical merits, were irresistible when enhanced by the touch of her personality and interpretation. Miss Armstrong may well lay claim to all the elements of an exceptional singer. (Advertisement.)

## Mets Heard in Organ Recital.

At the "Old First" Presbyterian Church, New York, on the evening of March 31, Frederick A. Mets gave a much appreciated organ recital. The following numbers comprised his program:

Sonata, G major (first movement).....	Elgar
Fantasia.....	Merkel
Scherzo—Symphonique.....	Debat-Ponsant
Spring Song.....	Mendelssohn
Hosannah and Adoration.....	Dubois
Vision.....	Bibl
Nuptial March.....	Guilmant
Reve Angelique.....	Rubinstein
Chorus of Pilgrims.....	Wagner-Liszt
Finale, First Organ Symphony.....	Vienne

There is no doubt of Mr. Mets' excellence as a musical pedagogue. A recent recital given by Mr. Mets' pupils with the following program inspired the keenest artistic enjoyment and appreciation:

Norwegian Bridal Procession.....	Grieg
Gladys Gilman.	
Nocturne, B major.....	Chopin
Ruth Rust.	
Love Song.....	Nevin
Leila Alpaugh.	
Carnival Mignon.....	Schütt
Ruth Dunlop.	
Romance, F sharp.....	Schumann
Elizabeth McCarter.	
Humoresque.....	Dvorák
Hugh Ellsworth.	
Sonata, op. 10, No. 3 (first movement).....	Beethoven
Marian Mount.	
Nocturne, G minor.....	Chopin
Elsie Mueller.	
Toccata.....	Leschetizky
Jessie Van Horn.	

## Maud Powell with Bellingham Orchestra.

Bellingham, Wash., is the justly proud possessor of an excellent orchestra of forty-five performers. This musical city owes this organization to the efforts of Mrs. Davenport-Engberg, the orchestra's able conductor.

With the exception of a few numbers, the orchestra consists of clever amateurs, who under the baton of so painstaking a director, do ensemble work of excellence that would be a credit to many experienced players.

Maud Powell, the distinguished violinist, who recently played as soloist with the Bellingham Symphony Orchestra, expressed her warm admiration of Mrs. Davenport-Engberg's work and of her influence, musically, in Bellingham. This clever musician, according to Madame Powell, reads with a rare intelligence and controls her artists with remarkable skill.



MAUD POWELL AND THE BELLINGHAM ORCHESTRA.

## INGA ORNER Soprano

Metropolitan Opera Co. and Royal Court Garden  
Address: Metropolitan Opera Co. New York

## Miss Daisy GREEN PIANIST

Hotel Monticello, 35 West 64th Street, New York  
Tel. 1390 Columbus  
On tour with Lilla Ormond for two years

## CAROLINE MIHR-HARDY SOPRANO

Address: JOHN BELL, Mgr. 294 WEST 94th ST., NEW YORK Telephone 2488 River

## REINALD WERRENATH

BARYTONE

Management, THE WOLFSOHN MUSICAL BUREAU  
1 West 96th Street - New York

## Walter Henry HALL

Director Choral Music Columbia University  
Conductor Columbia University Festival Chorus  
Address, 49 Claremont Avenue Phone, Morning, 7070

## JOHN ADAM HUGO COMPOSER PIANIST

Concert and Recitals  
Room 16 Metropolitan Opera House Building  
1425 Broadway, New York

## ELLA BACHUS-BEHR

Pianist, Teacher, Vocal Coach, Accompanist

Reference: Louise Homer, Frederic Martin  
Address: 206 West 95th Street, New York

## EMMA LOEFFLER

DRAMATIC SOPRANO

Opera and Concert

PERSONAL ADDRESS: 103 WEST 77th STREET, NEW YORK

## LESLEY MARTIN, Bel Canto

STUDIO: 1425 Broadway, New York

SINGERS — Susanne Baker Watson, Cora Cross, Pauline Frederick, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Geraldine Hutcheson, George Bemis, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

## Philadelphia Orchestra

1912—Thirteenth Season—1913

October 11, 1912—April 12, 1913

## LEOPOLD STOKOWSKI

CONDUCTOR

Touring - December 9-14

Weeks - February 10-15

Address all communications to the Business Office, 1314 Pennsylvania Building

## OVIDE MUSIN'S VIRTUOSO SCHOOL OF VIOLIN

RECOGNIZED AS THE LEADING SCHOOL OF VIOLIN-PLAYING IN THE UNITED STATES



TUITION BY PROF. MUSIN IN PERSON.

FOR INTERMEDIATE, ADVANCED AND ARTIST VIOLINISTS. SPECIAL NORMAL COURSE FOR TEACHERS.

VOCAL—Mme. Ovide Musin (Annie Louise Tanner, "The American Nightingale").

PIANO—Mme. DELHAZE-WICKES

(of Royal Conservatory of Liege, Belgium).

HARMONY, SOLFEGGIO—Prof. EDWARD KILBY (of Columbia University).

Summer Term, from May 1st to July 31st.

Residence accommodations for out-of-town pupils.

OVIDE MUSIN'S VIRTUOSO SCHOOL OF VIOLIN

81 West 76th St. (Dept. C.) New York, N. Y.

## OSCAR SAENGER

TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, Contralto, formerly of the Cortland Grand Opera Co.; Mme. Marie Kappold, Soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquelli, Soprano, Metropolitan Opera Co.; Henri G. Scott, Bass, Chicago Grand Opera Co.; Allen C. Hinkley, Bass, Metropolitan Opera Co.; Orville Harrold, Tenor, London Opera House; Leon Kains, basso, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera, Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Bernstein-Regnes, Grand Opera, Germany; Bessie Bowman-Estey, contralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred Potter, contralto; Mae Jennings, contralto; Louise Barnolt, contralto; John Young, tenor; George Murphy, tenor; Edwin Evans, baritone.

Telephone 687 Lenox.

STUDIO: 6 EAST 81st STREET, NEW YORK

**PHILIP SPOONER** TENOR  
The American Exponent of  
"Bel Canto"  
205 West 57th St., New York City  
Phone, 6510 Columbus

**GAREISSEN** STUDIO HALL  
50 East 34th St.  
NEW YORK CITY

**George GARRE** TENOR  
15 East 10th St. Tel. 2927 Stuyvesant New York

**HENRY P. SCHMITT**  
Concertmaster Philharmonic Society of New York  
RESIDENCE STUDIO: 203 WEST 91st STREET, NEW YORK  
Phone Babylon 5617

**LA RUE BOALS** BASSO  
Management: ANTONIA SAWYER  
1425 Broadway, New York

**Umberto SAGGHETTI**  
OPERA TENOR, WITH BOSTON OPERA CO.  
1425 Bway., Care Lesley Martin

**THE ROBYN** PIANO and VOCAL STUDIOS  
ALFRED G. 23 West 42nd St.  
(Estey Piano Building)

**MARY CHENEY** SOPRANO  
Concert, Oratorio  
Welsh Folke Song  
Address: 160 Carnegie Hall  
New York

**WM. PAGDIN** TENOR  
H. Management: WALTER ANDERSON  
171 West 67th Street, New York  
Phone 266 Columbus

**Adriano ARIANI** ITALIAN PIANIST  
Available entire season in concert  
Address, HAENSEL & JONES, Arcadian Hall, 20 West 42d St., New York  
"Chickering Piano"

**SARTO** Baritone  
Concert, Oratorio, Recitals  
Management: F. O. RENARD  
447 Central Park West, New York Tel. 7371 River

**FÉLIX FOX** PIANIST  
Management, Season 1912-13, SUTORIUS & RAPP, 1 West 34th St., New York

**ALBIN ANTOSCH** AUSTRIAN CELLIST  
MANAGEMENT: WALTER R. ANDERSON 171 WEST 57th ST., NEW YORK

**MR. and MRS. EDMUND SEVERN**  
Voice Violin Piano  
STUDIOS: 131 West 86th Street New York

**Sutorius & Rapp** MANAGERS OF ARTISTS  
Arrange Concerts and Recitals  
Suburban Managers of  
N. Y. SYMPHONY ORCHESTRA  
Address, 1 W. 34th St., New York  
Phone, Murray Hill, 8420 A.

**FREDERIC A. METS** PIANIST AND TEACHER  
Representative of Harold Bauer.  
Studio, 864 Carnegie Hall New York

**Mrs. CARL ALVES**  
SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION  
Opera, Oratorio and Lieder  
Leipzig, Kaiser Wilhelmstr., 61

**VOCAL STUDIO AND OPERA SCHOOL** (Italian Method)  
**KARL SCHNEIDER**  
Pupil of Luigi Vannuccini, OCTOBER to MAY, 1795 Chestnut St., Philadelphia  
Florence, Italy. MAY to OCTOBER, 9 Friedrich Str., Wiesbaden, Germany

**WILLIAM WHEELER** TENOR  
Soloist Worcester Festival  
Direction: ANTONIA SAWYER  
1425 Broadway, New York  
Personal Address: 61 Hamilton Place, New York

**HEINRICH MEYN** The Bel Canto  
BARITONE  
Song Recitals a Specialty  
M. H. HANSON, Mgr.  
437 Fifth Ave.  
Vocal Studio, 160 West 59th St., Tel. 5493 Columbus

### Indians and Their Music.

Goeffery O'Hara, recently appointed by the Interior Department at Washington to record the tribal songs and music of all American Indians, began his work in New York City last week by taking his first phonographic records of the songs of the Blackfeet Indians from Glacier National Park, Montana. Secretary of the Interior Lane took advantage of the presence of the Blackfeet Indians

to the phonographs under the direction of Mr. O'Hara. The Indians could hardly grasp the idea at first of how they could sing into a tin horn and thereby record their music. After the first song had been sung, however, the reproduction was given them in a few minutes and the magic of the operation was bewildering to them. They thought it was the most wonderful of all the wonders they have been since their invasion of Greater New York. Mr.



Photo copyright by Byron Company, New York.

LEFT TO RIGHT: PHONOGRAPH RECORDING OPERATOR, GOEFFERY O'HARA, OF THE INTERIOR DEPARTMENT, WASHINGTON, D. C.; CHIEFS MEDICINE OWL, BIG TOP AND LONG TIME SLEEP, OF THE GLACIER NATIONAL PARK RESERVATION.

in New York, where they came to attend the Travel and Vacation Show as guests of Louis W. Hill, chairman of the board of directors of the Great Northern Railway. He sent Mr. O'Hara on to New York, from Washington, to begin his laborious task with these Indians.

During the stay of the redmen in New York Mr. O'Hara is having them sing into phonographs and the records will be sent on to Washington to be put in the Government archives, thereby preserving for all time the music of the original Americans, who are rapidly passing to the Happy Hunting Grounds.

The accompanying picture shows the Indians singing

O'Hara will have them sing daily to his phonograph while the Indians are in New York, and he is arranging to visit Glacier National Park early this summer and complete his records of the Blackfeet tribe there.

Mr. O'Hara is a tenor, and has written songs which are published.

Louis W. Hill, who has done much for the Indians of the West in an educational way, both in agriculture and travel, is very much interested in Mr. O'Hara's work and has arranged to accompany him personally on his visit to the Glacier National Park reservation in Montana during the early summer.

### YSAYE'S NEW YORK FAREWELL CONCERT.

Great interest centers in the farewell appearance in New York of Eugen Ysaye, the Belgian violinist. At the conclusion of a most successful season, Ysaye will be heard for the last time this season in New York, on Sunday afternoon, April 13, in Carnegie Hall. The program will be as follows:

Sonata ..... Faure  
Concerto in B minor ..... Saint-Saëns  
Chaconne (violin alone) ..... Bach  
Parsifal paraphrase ..... Wagner-Wilhelmj  
Romance in G major ..... Beethoven  
Caprice Viennois ..... Kreisler  
Caprice d'après l'étude en forme de valse de Saint-Saëns ..... Ysaye

### Mabel Strock Assists Elmer Pupils.

On the evening of March 25 a recital was given by the pupils of S. Lewis Elmer, assisted by Mabel Strock, soprano. The program, which follows, was given before an appreciative audience in Mr. Elmer's studio:

Polonaise, op. 26, No. 1 ..... Chopin  
Elsie M. Corell.  
Nocturne ..... Meyer-Helmund  
Solfeggietto ..... Ph. Eman. Bach  
Ralph West.  
To a Wild Rose ..... MacDowell  
Karin Tjader.  
Les Willis ..... Chaminade  
Gladys L. Rice.  
Chanson Provençale ..... Del 'Aqua  
Mabel Strock.  
To a Water Lily ..... MacDowell  
Schattentanz ..... MacDowell  
Florence B. Mehrhof.  
Valse Lente ..... Cecil Klein  
Hammond Talbot, Jr., and W. Wilson Holden.  
Salut d'Amour ..... Elgar  
Adelaide L. Turtle.  
Papillon ..... Grieg  
Dean P. Zeller.  
Rondo Capriccioso ..... Mendelssohn  
David R. Adamson.  
An Den Frühling ..... Grieg  
Valleda R. Haig.  
Barcarolle ..... Scherwenka  
Marie Flory.

Kammenoi Ostrow ..... Rubinstein  
Elsie M. Corell.  
If I Were a Bird ..... Liza Lehmann  
The Willow ..... Goring Thomas  
Spring Song ..... Mendelssohn  
Mabel Strock.  
Lieder Ohne Worte, op. 38, No. 4 ..... Mendelssohn  
Ruth Tjader.  
Perpetuum Mobile ..... MacDowell  
Gladys L. Rice.  
La Coquette ..... Borowski  
Dorothy Miner.  
Frühlingsrauschen ..... Sinding  
Florence B. Mehrhof.

### Charity Concert for Consumptives.

At this time of the year New York abounds with concerts for charities of all kinds. Last week's list included one given in the rooms of the "Harlem Sisterhood for Consumptive Poor," and served as a vehicle to introduce a new singer to New York. The ladies at the head of the organization, engage throughout the year many singers from among the professional pupils working with the prominent vocal instructor, Joseph Baernstein-Regneas, who asked for three volunteers, and he solicited the services of one of his artists with the Metropolitan Opera Company, one who is a very prominent church singer and one who had never appeared in public. All three singers received hearty recognition, but it remained for the newcomer, Blanche Levy, a soprano with an unusually beautiful voice, to create the sensation of the concert. Miss Levy, who has been working with Bernstein-Regneas all winter, has made such rapid strides that her instructor predicts for her a busy concert career in the not distant future. Miss Levy will make her second appearance before an audience on April 8, at the Hotel Marie Antoinette, New York.

### Philharmonic Engages Matzenauer.

Margarete Matzenauer, the distinguished German contralto, has been engaged to sing on March 5 and 6, 1914, with the New York Philharmonic Society.

## FUTURISM IN MUSIC.

Not long ago, in a Belgian publication, Gaston Knosp published an article under the heading of "Music and Futurism," which revealed some curious conditions. Rene Chesaux, in the *Vie Musicale*, commented on this article, and the following is the gist of the timely remarks of the two writers:

Until recently there had not been any talk of "futurism" except in regard to painting. And the good public which, after the sarcasms of Theophile Gautier and the mystifications of Baudelaire and Alphonse Karr, looks, not without reason, with distrust at the "eccentrics," has refused to fall into the snare. It has been so many times deceived, especially on those occasions when it was difficult to discriminate between sterile eccentricity and real originality, between the futurists who commit the worse offenses in order to deserve the title, and those real and sincere talents whose conceptions are too daring to be easily understood by the majority.

Now a musical "futurism" has come into existence: or rather a futurism which pretends to embrace all arts. How will it be received? Very badly, it is to be hoped. And this is the sincere wish of all those who dearly love art and would greatly suffer to see it banished. This futurism, dernier cri, was born in Italy. The fact is less surprising than appears at first impression. In a country like Italy, where art has soared to supreme heights, a reaction and a fall are things quite in the natural order. Such a reaction is in sight, and would be probably a terrible one, if its exaggerated manifestations had not already worked its own undoing.

Gaston Knosp has had the good fortune to converse with Marinetti and Boncioni, the most fervent apostles of "that which shall be." He has learned from their own lips the fundamental principles of the Italian futurism, of which Marinetti is, anyway, the creator. They have been framed in the most attractive manner by those who are interested in their triumph. But as they appear to us, stripped of all oratorical artifices, reduced to their bare outlines, and shorn of the support which the warm word of their inventor no doubt lends them, they are simply astounding.

It is only justice, though, to recognize in the Italian futurists the honest sincerity of their original intentions. The decadence of the fine arts, especially of music, cannot but give concern to true artists. The futurists were alarmed and looked for a remedy. This was not easy to find, and they believed too soon to have discovered it. What they really did was to pile up the most subversive extravagant theories, and then proclaim, with full conviction, that "futurism alone could save artistic Italy from utter ruin." In that cry, however, their generous effort ends. Their attitude becomes threatening, and their acts which follow are decidedly barbarous.

As for their remedy, it is unnecessarily violent and cruel. It would consist, for instance, in the case of an injured leg, to cut off both legs, then the arms and perhaps the head also!

What is the cause of the present inferiority of Italian art? Signor Marinetti believes he has found it. According to his views, this inferiority is more apparent than real. The young artists in Italy have merit, and they would like nothing better than to put it in evidence. But the stupid criticism for which they are continually made an easy target justly vexes them. No one tries to understand them. They are all the time compared to Raphael, to Dante, to Michelangelo, and then crushed under the weight of such names. They are the victims of absurd prejudices, from the tyranny of which they must absolutely free themselves. The means is ready at hand: it is radical, barbarous and worthy of the old Vandals, but the futurists cannot hesitate: they have no choice. They must win or die in their fight for the right of way!

The old famous masters, whose works are beyond the reach of criticism, are a great obstacle in the path of the young artists. They impede the free flight of their modern ideas, of their new and original conceptions. Such tyranny is unbearable. The obstacle must be removed, and the sooner the better. It is very simple. The art of the past must be ignored, the cult of old glories abolished, every tradition destroyed, annihilated. On the ruins of the past the art of the future will rise triumphant!

Exceptions and restrictions only weaken the theories, therefore the futurists do not admit of any. What they consider necessary for the future of painting, sculpture, architecture and poetry applies to music as well. It is true, they admit, that Mascagni, Leoncavallo, Puccini and others cannot complain of their public. The glory of Palestrina, Monteverde or Pergolesi has not interfered with their successes. All the same, the destruction of past musical art is equally urgent. These modern composers have been so successful only because of the bad taste, artistic nullity and ignorance of their numerous admirers.

It looks, though, says Gaston Knosp, as if the principal

object of the Italian futurists were to reform the business side of art. This they will never admit, but they will find it very difficult to defend themselves on that point without falling into contradictions.

Inspiration is the very foundation of art. But this they deny. To admit it would mean to acknowledge the past and to make esthetic concessions quite incompatible with their theories. The long commentary which futurism requires to be understood, even approximately, shows that everything in it is the result of cold reflection. It contains an obscure theory which needs further development, yet remains a theory. It embodies principles and fast rules intended to prescribe the course exactly. Futurism contains nothing else. Having denied inspiration, it has no other aim than business methods. These it can modify and renew at will. Futurism despises what is best in man: the creative instinct, the spontaneous expression of the finest inner feelings, and in their place it puts something artificial and coldly logical. A compromising kind of sincerity!

We cannot tell exactly how these principles and rules apply to music. The theorist of musical futurism has not yet appeared on the horizon. Marinetti pretends to treat all arts alike, but it seems that his efforts so far have been directed only toward reforming the grammar and the syntax. In his lofty and didactic style he puts forth the most curious and really comical axioms with imperturbable serenity.

We are able to understand only the humorous side of sentences like this: "I treat with contempt the jokes and sneers, numberless, which greet me." This is the motto he places at the head of the supplement that follows the theoretical creed of futuristic literature. We would like to take him seriously, but really we cannot.

Eleanor

## SPENCER

### The Distinguished Young American Pianist

After three successful seasons in Europe, including appearances in London with Nikisch and the London Symphony Orchestra, in Berlin with Kunwald and the Berlin Philharmonic, in Amsterdam with Mengelberg and the Concertgebouw Orchestra, will make her

Initial American Tour  
Entire Season 1913-14

Under the exclusive management of

Antonia Sawyer, 1425 Broadway, New York  
MASON & HAMLIN PIANO

Knowing what futurism is in general, we can imagine what musical futurism would be. However, we must not hasten to judge it. Let us wait.

With the exception of a number of poets and a few painters, the Italian futurism has caught in its net, so far, only one single musician, Balilla Pratella. We do not know his works, and cannot, therefore, express any opinion upon them. A day will come, perhaps, when futurists of great worth will be born, who will enrich the world with works of supreme beauty. Their only mistake will be that of calling themselves "futurists."

Theories of all kinds are chains, and art cannot thrive in fetters. The first and principal weakness of futurism is in being itself a theory—a theory based on a very doubtful principle: "All must be abolished, forgotten, to make possible the creation of a new art."

But it is precisely through the knowledge of the old works that it is possible to create new ones. Who can guarantee that the new musicians, not knowing the old masters, will not repeat what was already done long ago?

The conclusion is that all artists should try to continue, not to destroy, the work of their predecessors, and endeavor to advance art without resorting to destruction, under pretext of modernity.

The great masters, at one time or another, have all been unwittingly "futurists," when, giving their souls entire freedom, they advanced one step farther than those who had gone before them.

They did not handicap themselves with the burden of entangling theories or empty phrases. They left to their contemporaries full liberty to judge them. And that was all.

Then, let us be of our own times, and create according to our own instinct and inspiration, without barricading behind useless theories.

ROMUALDO SAPIO.

### Mildred Potter's Recent Successes.

Mildred Potter, the well known contralto, who recently completed a successful engagement with the Memphis Symphony Orchestra, at Memphis, Tenn., was highly praised by the press of that city, as shown by the following notices:

In choice of soloists there was good judgment shown. Mildred Potter, contralto, proved entirely satisfactory and sang into the hearts of every one in the audience. She has a voice of beauty and velvety richness, correctly trained and intelligently used, and it was a pleasure to hear her sing. Her opening number, a recitative and aria from Wagner's "Rienzi," displayed her talents to advantage and the audience was keen for an encore.—*News Scimitar*, March 15, 1913.

Mildred Potter, who made her first appearance before the Memphis public, has a pure contralto voice capable of the most delicate effects as well as of great volume, and her work was a delight throughout her portion of the program.—*Commercial Appeal*, March 15, 1913.

Mildred Potter has a contralto voice of unusual quality and she knows how to use it. She responded most generously to her numerous encores.—*Memphis Press*, March 15, 1913.

Mildred Potter's recent singing in Taubmann's Mass, with the New York Oratorio Society, is most favorably referred to in the following items culled from the New York press:

Miss Potter met her demands successfully.—*New York Times*, March 29, 1913.

Miss Potter, a real contralto, sang "Come Unto Me" beautifully and succeeded in making it sound human.—*New York Evening Post*, March 29, 1913.

Miss Potter's rendering of the "Come Unto Me" was praiseworthy.—*New York Evening World*, March 29, 1913.

Miss Potter, contralto, was able to impart beauty of tone to her part.—*New York Herald*, March 29, 1913.

Miss Potter showed poise and a deep fine voice.—*New York Evening Mail*, March 29, 1913.

Mildred Potter, who did expressive work, showed herself to be a true musician.—*Brooklyn Daily Eagle*, March 29, 1913.

The alto, Mildred Potter, displayed a free, well trained organ, and her work was stamped with surety.—*New York Staats-Zeitung* (translated), March 29, 1913. (Advertisement.)

### Kaufman Replaces Renard.

Once again the non-appearance of a heralded artist was owing to the great floods in the West. Jacques Renard, cellist, who was to have assisted Vivian Melhado, soprano, in her recital at the Academy of Music, Brooklyn, on the evening of April 2, was replaced by the well known violinist, Maurice Kaufman, who gave a technically brilliant rendering of the Saint-Saëns "Mazurka." The appealing sympathy of his art and fiddle won his audience from the first number. Miss Melhado sang three groups of songs in charming style. Her voice is very sweet and true, and has the freshness of youth. She was literally "smothered" in flowers.

Carl Fiqué, at the organ, and Katherine Noack Fiqué, at the piano, most artistically and sympathetically assisted the artists.

The program follows:

Voi che Sapete (Figaro) .....	Mozart
Kommt ein Schlanker Bursch gegangen (Freischütz) .....	Weber
My Mother Bids Me Bind My Hair .....	Haydn
.....	Vivian Melhado.
Arietta .....	Boccherini
Czardas .....	Hubay
.....	Maurice Kaufman.
Who Is Sylvia? .....	Schubert
Mondnacht .....	Schumann
Una Voce Poco Fa (Barber of Seville) .....	Rossini
.....	Vivian Melhado.
Mazurka .....	Saint-Saëns
The Swan .....	Saint-Saëns
.....	Maurice Kaufman.
Still wie die Nacht .....	Bohm
Consells de Nins .....	Weckerlin
Hoffnung .....	Reichardt
Madcap Marjorie .....	Norton
.....	Vivian Melhado.
Ave Maria .....	Gounod-Bach
.....	Soprano, violin, piano and organ.

### St. Paul Orchestra Engages Matzenauer.

The St. Paul Symphony Orchestra under the conductorship of Walter Henry Rothwell, has secured the services of Margarete Matzenauer, the well known contralto of the Metropolitan Opera Company, through Haensel & Jones, for November 18. Carl Flesch, the Hungarian violinist, has been booked for January 13, 1914, and Leo Slezak, the Bohemian tenor, for January 27.

### Noted Artists Will Be Heard.

Noted artists who will be heard in Milwaukee, Wis., next season under the management of Clara Bowen Shepard, include Christine Miller, the well known contralto; Leo Slezak, the Bohemian tenor; Carl Flesch, the Hungarian violinist, and Maggie Teyte, the English soprano.

**Florence Easton-Maclennan as Elektra.**

Madame Easton-Maclennan recently sang the title role in Richard Strauss' "Elektra" for the first time at the Berlin



FLORENCE EASTON-MACLENNAN.  
The American soprano, as Elektra.

Royal Opera, and the following press notices testify to her great success:

Madame Easton gave the title role for the first time. Her endurance, energy, passionate expression and a decided width of conception were surprising. It was even possible for her to endow her extremely pure, clear soprano with a darker timbre. The moment of her recognition of Orestes, when she falls at his feet, was touching in the extreme.—Vossische Zeitung, Berlin, February 19, 1913.

Madame Easton, who appeared for the first time as Elektra, was far more interesting. Her whole performance was endowed with highly cultivated artistic intelligence and her rendering of the part was truly superb from a purely musical point of view.—Lokal-anzeiger, Berlin, February 19, 1913.

**ROYAL OPERA HOUSE, BERLIN: ELEKTRA.**

The title role was taken by Madame Easton for the first time here, although she had appeared already in the part in London. This artist hitherto has sung mainly in soubrette roles with us, and her Aida marked her very successful entrance into pure drama. She has advanced another decided step forward with her performance of Elektra, on which we must compliment this extremely hard working and striving artist. The volume and sweetness of her expressive voice, which is of a range capable of doing justice to all requirements, astounds me; she sang at all times and never shrieked, although she managed to hold her own even in the most turbulent orchestral passages. Her clear enunciation deserves special recognition. She was able to give full expression to the sarcasm and gibes, the inward fury and the fanatical desire for revenge demanded by the part. The horrible misery in which she lives was accentuated by her attitude and appearance. She had fully grasped the character of Hofmannsthal's Elektra. Although her reading as a whole was so extremely successful, I should like to point out her meeting with Orestes and Clytemnestra, and her scream at the mother's murder as especially virile achievements.—Norddeutsche Allgemeine Zeitung, Berlin, February 19, 1913. (Advertisement.)

**Merx Recital Appreciated.**

Hans Merx, the German lieder singer, who gave a recital last week in the Horace Mann Auditorium of Columbia University, New York City, under the direction of the Department of Music, was deeply impressed with the attention paid to his presentation of famous German lieder. Those who comprised this audience were persons of culture and education, many of them advanced students from the university and from the Department of Music, who took great interest in Mr. Merx's interpretation of the poems, which he makes fully as prominent as the music.

Mr. Merx is a student of literature, as well as a musician and a singer, and in thus combining the three phases, he is able to present a composite art in a manner that wins and holds the attention of the listener. The songs from the Schubert cycle "Winterreise," on poems by Wilhelm Müller, of which Mr. Merx brought out most vividly and sympathetically the poetical charm, made a very profound impression, while several of the other songs, which were new in this country, were greatly admired and applauded. Mr. Merx was greatly pleased with the reception accorded

him and was surprised that so many, with whom he had no personal acquaintance, congratulated him upon the success of his recital. Professor Rübner, chief of the Department of Music, was most enthusiastic and stated that this recital was one of the most artistic and educational yet given in the series of recitals at Columbia.

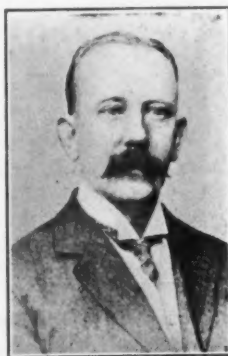
**Dr. Beaumont's Concert in England.**

In a recent English newspaper there was a long and enthusiastic account of a concert given in Southampton, January 28, 1913, by Dr. J. C. H. Beaumont, of the steamship, Olympic, while the great leviathan was undergoing repairs and alterations in dry dock at Belfast.

Dr. Beaumont, who is now the senior surgeon of the White Star fleet, has always taken a lively and a practical interest in music. Had not the fates decided that his career was to be a medical and surgical one it is altogether likely that he would have made an enviable name for himself as a singer and a composer. As it is, he is well known not only to the many who have crossed the ocean with him, but to scores of music lovers on shore. His compositions are to be found in the catalogues of several eminent publishers.

The English newspaper above referred to says that on this particular occasion "Dr. Beaumont's contribution was unique in that he sang twelve original compositions, of which the quality is high class." A number of Dr. Beaumont's best known works were specially mentioned, among them the songs "O Breathe Not His Name," "I Miss You So, Mavourneen," "Tender Thoughts of You," "If All the World Were Draped in Roses."

Dr. Beaumont numbered among his many friends the late Marc A. Blumenberg, who made his final trip to Europe on the Olympic, to be brought home at last on the same steamship with Dr. Beaumont as its medical officer.



DR. J. C. H. BEAUMONT.

The Southampton Pictorial refers as follows to Dr. Beaumont's concert:

"At the Highfield Institute on January 23 a genuine musical treat was given by Dr. Beaumont, Yonica Orr and Kathleen Thomson to a large audience at which many professional and amateur music lovers were present.

"Dr. Beaumont's contribution was unique in that he sang twelve original compositions. The quality of all is high class and 'O Breathe Not His Name,' 'I Miss You So, Mavourneen,' 'Tender Thoughts of You,' 'If the World Were Draped With Roses' and 'God's Flower' justly deserved the encores awarded them. The doctor-composer of the Olympic has a rich voice, which he knows how to use. His phrasing and clear diction at once convey the full meaning of the song, and it was evident he 'felt' every line of them—a combination on which he is surely to be congratulated. "At the conclusion the audience were evidently 'hungry for more' which, after all, must be the highest compliment that could have been paid by them to the clever trio."

**Frank LaForge Sails for Europe.**

Frank LaForge, the composer-pianist, sailed on the Frederick Wilhelm, Tuesday, April 8, accompanied by Gutia Casini, cellist, bound for Paris and Berlin. During the season, the months of June and July, Mr. LaForge will play at a number of concerts in London, Copenhagen, Amsterdam, Berlin, and will also be heard in Russia. Some of these concerts will be in conjunction with Reinald Werrenrath, the baritone. Mr. LaForge has just finished an extensive tour of over sixty concerts in this country with Madame Sembrich, and everywhere he has appeared he has been the recipient of the highest praise.

Madame Sembrich, as a token of her high regard, presented Mr. LaForge with a very handsome gold watch. Mr. LaForge returns next season for a concert tour with Madame Frances Aida.

**Marie Kaiser to Sing in "Martha."**

For the coming production of "Martha," on April 15, by the Mt. Vernon (N. Y.) Choral Society, under the direction of Walter Robinson, Marie Kaiser, the well known soprano, has been booked by her manager, Walter Anderson, of New York.

**Bayerlee Pupils Sing Well.**

April 5, a select number of invited guests, completely filling her good sized New York studios, listened to a program of vocal music by pupils of Johanna Bayerlee. Only one of the singers has studied over a year; all the others from two to five months only, and it was altogether astonishing to witness the remarkable progress of these young singers. Madame Bayerlee is an able exponent of Julius Stockhausen, the eminent German vocal pedagogue, who grafted the salient points of the Italian method on German thoroughness and scientific knowledge; she was his assistant for some years.

Of those who sang, Katherine Kunz was most artistic; in a Marcello (1686) number the trill and runs showed much coloratura facility. Her musical nature and clear enunciation came to the fore in songs by Strauss.

Marie Chapman has a pretty voice, and Mrs. J. E. Shaw nice style; the latter was graceful in voice and personality. Ida Schwabe has a pretty appearance to recommend her ere she sings, retaining interest because she sings with expressive facial expression and good voice. Ella Schmidt is a young girl with a very promising voice, and Jennie Fink showed operatic aspirations and style in arias by Puccini. Miss Tatosian, a young Armenian girl, has a voice of much natural beauty, and should develop it. Ensemble numbers, consisting of a trio ("Lift Thine Eyes") and two duets were sung by some of those named in the foregoing, with nice ensemble.

All the singers sang without the notes, never faltering, and with musical spirit and intelligence. The work that Madame Bayerlee has just begun is a force for good, bound to bring her to the forefront. She played the accompaniments with controlled temperamental musicianship, supporting the singers every moment.

**George Hamlin's Operatic Success.**

George Hamlin, tenor, of the Chicago Grand Opera Company, provided a surprise for the California music lovers, with whom he has long been a favorite concert tenor, when he appeared in the romantic roles of Lieutenant Paul in "Natoma" and Gennaro in "The Jewels of the Madonna," on the present Far Western tour of the opera organization. Much favorable comment has been made upon his fine dramatic sense as well as his beautiful singing and sterling musicianship.

Mr. Hamlin was engaged to sing with the local orchestra



GEORGE HAMLIN.

Of Chicago Grand Opera Company. "Not reaching for a high note, but picking oranges in Pasadena, Cal., March, 1913."

at Bellingham, Wash., April 2, but rejoined the opera company in time to appear in "The Jewels of the Madonna," April 3.

IN AMERICA  
SEASON 1912-1913

ILSE VEDA  
**DUTTlinger, VIOLINIST**

# ST. LOUIS

St. Louis, Mo., March 30, 1913.

During the past week George W. Stewart, of Boston, recently appointed musical director of the Panama-Pacific Exposition at San Francisco in 1915, visited friends in St. Louis. He was manager of the bureau of music at the St. Louis World's Fair, of which George D. Markham was chief, and Ernest R. Kroeger master of programs. His conspicuous success in St. Louis was the cause of his being chosen at San Francisco, and a dinner in his honor was given him by Mr. Markham while he was here. Only a few general ideas could be given by Mr. Stewart in regard to his plans for music at the San Francisco Exposition, but there is no question but he will be as successful there as he was in this city. Several of the directors of the St. Louis Symphony Society were present at the dinner, and Mr. Stewart was plying with many questions concerning the season 1913-1914. The public already has been informed that Max Zach has been re-engaged as conductor, and that the members of the orchestra will also be seen at their posts next year. A strong list of soloists will be engaged, in which Mr. Stewart will aid the management. The guarantee fund of \$30,000 is again assured. This amount, in conjunction with the sum received from subscription and single seat sales, just covers the expense of running the organization. There is a constant increase in the attendance at the Friday afternoon concerts, and the growth of the number of subscribers for the Saturday evening concerts promises to be considerably over that of the past year. Many interesting matters relative to the orchestra's works, the character of soloists, the outside trips, the quality of programs, etc., came up at this dinner, and were discussed with frankness and freedom. The executive board feels that in Mr. Stewart they have a loyal friend, who is willing to give them disinterested advice from the standpoint of an experienced manager, and also a well posted musician.

Pupils of Clinnie Dodge Dill, assisted by Anna M. Ehmman, soprano; Mary Ellis, soprano; Roy L. Ehmman, basso, and the Palmetto Quartet, including Clinnie D. Dill, violin; Charles F. Wassall, flute; W. C. Muhlke, cello, and Mrs. Morse Fox, piano, were heard in a recital Thursday evening at the Henneman Hall.

May Boyer, who has an unusually large class on the South Side, gave a pupils' recital at Kleekamp's Hall, Thursday night last.

John Towers, the veteran vocal instructor, gave a recital at Staunton, Ill., Thursday night. Three of his advanced pupils assisted him, and the program was of the high grade character from which Mr. Towers never departs.

Arthur Davis, F. R. C. O. and F. A. G. O., gave his nineteenth organ recital at Christ Church Cathedral, Sunday night. The following program was rendered:

Allegretto from the symphony, Hymn of Praise (Lobgesang), Mendelssohn  
Grand Choeur Militaire ..... Federlein  
Meditation in D flat ..... Lemare  
Solo, Now Heaven in Fullst Glory Shone (Creation) ..... Haydn  
Leslie A. Cash.

Träumerei ..... Schumann  
Caprice ..... Guilman  
Concert Overture in E flat ..... Faulkes

The pupils of the distinguished vocal teacher and organist, William John Hall, appeared in a studio recital Saturday afternoon. The singing was of the high caliber which characterizes all of Mr. Hall's public work.

E. R. KROEGER.

## Women's Music Club, of Columbus.

"There is no place in the world," says Ella May Smith, valued president of the Women's Music Club of Columbus, Ohio, "where so much music of the first class is provided for so small a sum." And verily the list of attractions for next season is an imposing one. The season's membership fee is only three dollars, and engaging the following artists and orchestras for 1913-14 appears an enormous undertaking even for a club whose membership reaches the 3,500 mark:

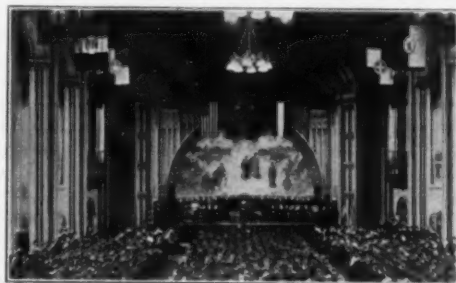
Mary Garden, Louise Homer, Josef Hofmann, Boston Symphony Orchestra (Dr. Karl Muck, conductor); Cincinnati Symphony Orchestra (Dr. Ernst Kunwald, conductor), soloist, Dr. Fery Lulck, Austrian baritone; Minneapolis Symphony Orchestra (Emil Oberholfer, conductor), soloist, Cornelius Van Vliet, violoncello.

But the club's endeavors in the musical life of the city have been sufficiently successful to justify so ambitious a season. Three significant departments are added to the club's work this year—the altruistic, club extension and choral—and each will be in competent hands for development. The altruistic department will provide musical pro-

grams without fee for State institutions, hospitals and guilds. The club extension department will provide lectures by artists and composers and present orchestral numbers with adequate analysis for the benefit of members. The choral section will furnish choral works at several matinees, and will form a nucleus for a larger association.

## Francis Rogers at City College.

The picture presented herewith depicts Francis Rogers, the well known baritone, singing "Invictus" (with the composer, Bruno Huhn, at the piano) in the Great Hall of the



FRANCIS ROGERS SINGING "INVICTUS" IN THE GREAT HALL OF THE COLLEGE OF THE CITY OF NEW YORK.

College of the City of New York, on the morning of March 20. The occasion was an "Assembly" held in honor of the German Ambassador, Mr. Lewissohn, Andrew Carnegie, and other notables.

Mr. Rogers is to be soloist at a concert on the evening of April 14 in the house of Senator W. A. Clark on Fifth

avenue, New York. Franz Kneisel is also to be a soloist on this occasion.

## Columbia Festival Chorus at Carnegie Hall.

Much interest is being shown in the concert to be given by the Festival Chorus of the Columbia University at Carnegie Hall, New York, on Wednesday evening, April 16. Tickets are, it is reported, being sold rapidly, and boxes are being subscribed for by many professional and society people. The interest in this concert will be largely centered on Sir Edward Elgar's latest choral work, "The Music Makers," which will receive its first performance in America on April 16. This was written for the Birmingham (England) Festival of last October, and is scored for chorus, orchestra of seventy and a contralto soloist. As a contrast to this choral writing, Sir Arthur Sullivan's "The Golden Legend" will be included in the program, and this work of the English composer of the nineteenth century, who revolutionized light opera, will thus be placed in juxtaposition with the last achievement of Elgar.

The soloists for the concert will be Grace Kerns, soprano; Mildred Potter, contralto; Dan Beddoe, tenor, and William Hinshaw, baritone, of the Metropolitan Opera Company.

There will be a professional orchestra of seventy musicians, all under the direction of Walter Henry Hall.

## Pupils of William J. Falk Heard Frequently.

Edith F. Worn, of Brooklyn, an accomplished pupil of William J. Falk, of New York, has been heard frequently of late at private musicales, her singing always proving a decided attraction.

Bertha Heymann, also a pupil of Mr. Falk's, has been scoring successes at musicales in Pittsburgh, Pa.

At the request of his pupils Mr. Falk will teach during the entire summer, as in past seasons, devoting part of each week to work and part to recreation.

**THE**  
**Cincinnati Symphony Orchestra**  
DR. ERNST KUNWALD, Conductor  
Address, 604-605-606 Union Trust Building, CINCINNATI, OHIO

List of cities in which the Cincinnati Symphony Orchestra has appeared, or will appear, during the season of 1912-13: Chicago, Pittsburgh, Buffalo, Cleveland, Detroit, Toledo, Milwaukee, Columbus (three concerts), Louisville, Dayton (three concerts), Akron, Oberlin (two concerts), Oxford, Delaware, Racine, Madison.

**GRACIA RICARDO** DRAMATIC SOPRANO  
TOUR 1912-13 NOW BOOKING  
Address: ANTONIA SAWYER  
Metropolitan Opera House Bldg., 1425 Broadway, New York

**LENA DORIA DEVINE** VOCAL TEACHER  
Lamperti Method

STUDIO: Metropolitan Opera House Building, 1425 Broadway New York

**BORIS HAMBOURG** Famous Russian 'Cellist  
Returns to America for Season of 1912-1913  
Management: CONCERT DIRECTION  
M. H. HAMOUR, 437 5th Ave., New York  
European Managers, The Quinlan in International Musical Agency, London.

**M. E. LILLIAN BLAUVELT** Prima Donna Soprano  
Returns to America January, 1913  
Dates Now Booking. Management: R. E. JOHNSTON 1451 Broadway, New York

**FLORENCE MULFORD** CONTRALTO  
Of the Metropolitan Opera Company  
HAENSEL & JONES  
Auden Hall, 29 West 42d Street NEW YORK  
1104 Broad Street, Newark, N. J.  
Phone, 313 W-Market

**CORINNE RIDER-KELSEY** SOPRANO  
Representative:  
BRACEY BEAUMONT  
603 West 136th Street, New York City  
Telephone 4324 Audubon

**CLAUDE CUNNINGHAM** BARITONE  
Representative:  
BRACEY BEAUMONT  
603 West 136th Street, New York City  
Telephone 4324 Audubon

# BOSTON

Boston, Mass., April 5, 1913.

An audience of great size and equally great enthusiasm greeted Mischa Elman at his second Symphony Hall recital, March 30, when the young virtuoso gave an exhibition of violin playing, which will be long remembered. It was Mischa Elman at his best, and what that best is, is now too well known to require further laudatory remarks. The printed program comprised sonatas by Mozart and Handel; the D minor concerto by Wieniawski; Sarasate's "Introduction and Jota," and a group of short pieces by Beethoven; Couperin-Press; Pergolesi, and Brahms-Joachim, while the unprinted program consisted of as many as eight encore pieces, played in response to the positive and insistent demands of the audience.

An interesting song recital given by Max Lipmann, tenor, of the Boston Opera Company, at Colonial Hall, Quincy, March 31, revealed this young singer as an artistic interpreter of lieder, as well as of operatic arias. His selections comprised Lohengrin's Narrative from "Lohengrin"; Lionel's aria from "Martha"; "Celeste Aida," and two song groups, the first including several manuscript songs, heard for the first time, "Chanson Naive" of Charles Strony, assistant conductor of the Boston Opera

Company, and "Amore" and "Dolce Richiamo" of Enrico Barraja, the pianist and teacher. Among the second group were songs by Rasch, Reger, Wolf and Mendelssohn. Assisting Mr. Lipmann at this concert were: Mrs. James Slade, soprano; J. Barraja-Frauenfelder, bass, and Enrico Barraja, pianist.

Quite an unusual recital was that of Helen Goodrich, contralto, at Steinert Hall, March 31, which presented as assisting artist, for his first appearance in this city, Gutia Casini, a young cellist of marked gifts. Adding his well known share to the musical and artistic distinction of the occasion was Frank La Forge, who played the accompaniments for both artists, and further called attention to his remarkable abilities in the final group of his songs, sung by Miss Goodrich. As an interpreter of songs—as a singer who strives to convey the meaning and emotional import of a song to the hearers, as well as its musical message—Miss Goodrich was most successful and revealed herself as possessing a keen and divining sensitiveness for genuine musical expression. Mr. Casini was, however, the discovery of the concert. He is a young Russian of about eighteen years, who was introduced to this country on a recent tour with Madame Sembrich. Possessing every qualification necessary for a virtuoso of his instrument, such as a warm, songful tone, an uncommon technical facility and an instinctive and communicating sense for the finer things in his art, Mr. Casini already has gone far and promises to go even further in his chosen career.

An audience completely filling Jordan Hall assembled for the final concert of the season by the MacDowell Club on Wednesday afternoon, April 2, when the following program was given:

Orchestra, Overture to Ruy Blas..... Mendelssohn  
Frederick Mahn, conductor.  
Contralto solo, Agnus Dei..... Bizet  
Bertha Cushing Child.  
Harp, Miss Gifford; violin, Marie Nichols; organ, Malcolm Lang.  
Symphonie Concertante (for two violins and orchestra)..... Alard  
Mrs. Thomas and Miss Pray.  
Orchestra, Le Rouet d'Omphale..... Saint-Saëns  
Songs with piano—  
O Love, Stay by and Sing..... Chadwick  
Her Rose..... Coombs  
Al Tramonto..... Rotoli  
Chanson de Neige..... Chaminade  
Clarence L. Richter.  
Mrs. Swain.  
Concerto for piano and orchestra, E flat, No. 1..... Liszt  
Alice Eldridge.

Though all the numbers were much enjoyed, the "hit" of this concert was undoubtedly made by Alice Eldridge, whose playing of the Liszt concerto aroused the highest enthusiasm. The remarkable poise and artistic authority of this young artist, in addition to her brilliant tone and the masterly technical command of her instrument, never

failed to make a deeply favorable impression, and an impression further enhanced by the unaffected simplicity of Miss Eldridge's manner on the concert stage.

Mr. and Mrs. Anton Witek entertained a large number of guests at their studio apartment, Hotel Ilkley, on Sunday afternoon, March 30, with a program of chamber music, in which they were assisted by Heinrich Warnke and Emil Ferir, both associates of Mr. Witek in the Boston Symphony Orchestra.

The song recital of Edith Bullard, at Steinert Hall, on the afternoon of April 3, revealed the marked advance of this young singer in the various departments of her art. Her naturally beautiful soprano voice, of most sympathetic quality, shows everywhere evidence of a most excellent training, and though there are still some few matters of vocal technic yet to be mastered, her performance on the whole was highly creditable. On the interpretative side of her art, too, Miss Bullard displayed much that interested and convinced, in her present accomplishment, as well as in her future potentiality. The program contained, beside duets by Foote, Chausson and Franck, a group of French songs by Hue, Widor, Duparc and Fauré; an English group by Charles Baughan, Cyril Scott, and John Carpenter, and a German group by Wolf, Hindach, and Brahms. A most enjoyable feature of the concert was the singing of the duets, in which Miss Bullard had the assistance of Anna Miller Wood. The voices of the two singers blended remarkably well, and gave especial pleasure in "L'ance gardien," by César Franck, which was redemanded. Jessie Davis, at the piano, furnished her usual sympathetic and musicianly accompaniments.

BLANCHE FREEDMAN.

**INEZ BARBOUR SOPRANO**  
Concert-Recital-Oratorio  
Management: Wolfsohn Musical Bureau, 1 West 34th St., New York

**Priscilla WHITE** Teacher of Singing  
602 Pierce Building  
BOSTON - MASS.

**Anita DAVIS-CHASE SOPRANO**  
Vocal Studio: Pierce Building, Boston  
Residence: Riverbank Court, Cambridge

**CLARA TIPPETT**  
TEACHER OF SINGING  
812 Pierce Building - Boston Mass.



**IRMA SEYDEL**  
VIOLINIST

Soloist Boston Symphony Orchestra, Gürzenich Orchestra, Cologne (3 times), Boston Opera House (3 times), Worcester Festival, 1912; New York, San Francisco, St. Paul and Hartford Symphony Orchestras.

SEASON 1913-14 AMERICA 1914-15 EUROPE. NOW BOOKING

For Terms and Dates, Address: T. SEYDEL, 70 Westland Ave., Boston  
SUTORIUS & RAPP, 1 West 34th Street, New York

**STEPHEN S. TOWNSEND**  
BARITONE SOLOIST  
TEACHER OF SINGING  
Lang Studios: 6 Newbury St., Boston

**HULTMAN-McQUAID SCHOOL OF MUSIC**  
443-443-444 DAY BUILDING, WORCESTER, MASS.  
(Mr. Hultman's Boston Studio 516 Huntington Chambers)

PAUL HULTMAN, Piano MARGARITE McQUAID, Violin, Theory ROBERT MOROSINI, Vocal  
JOHN NORMAND, Cello SIGNE WIDELL, Elocution



**HACKETT**  
Address, Symphony Chambers, Boston, Mass.

**ANTHONY**  
PIANIST  
STRIKERTY HALL, BOSTON

Mr. & Mrs. **HUBBARD** Vocal  
Arthur J. HUBBARD Instruction  
Symphony Chambers - Boston

Commandator Ramon **BLANCHART** EMINENT BARITONE  
Boston Opera House  
Operatic Instructor Boston Opera School and New England Conservatory  
Residence Studio: 204 Hemenway St., Boston

**ALICE ELDRIDGE**  
PIANIST  
Address: Richard Newman, Steinert Hall, Boston, Mass.

**Mme. de BERG-LOFGREN**  
Teacher of Voice "Garcia Method." Recital, Oratorio and Opera  
Address 70 Westland Avenue Boston Tel. 3090 R-B-3

**ETHELYNDE SMITH**  
SOPRANO  
458 Cumberland Ave. Portland, Me.

**ELIZABETH CUNNINGHAM** SOPRANO  
Formerly of Boston Opera Co.  
Available for Concert, Oratorio, Recital ROOM 10, 177 HUNTINGTON AVENUE, BOSTON

**FOX-BUONAMICI** SCHOOL OF PIANOFORTE PLAYING  
Steinert Hall, Boston  
FELIX FOX, CARLO BUONAMICI, Directors

**KATHERINE LINCOLN** SOPRANO  
New York Studio—Saturday and Monday  
16 West 36th Street  
Boston—Pierce Building  
Management: Sutorius & Rapp,  
1 West 34th Street, New York

**TOPPING** Solo Pianist and Teacher  
Residence Studio  
539 West 114th St.  
Phone 2262 Murela side

**N. WATERMAN** BARITONE  
Oratorio, Recital and Opera  
Teacher of Singing  
STUDIO: New Century Building 177 Huntington Avenue, Boston

**Oliver Ditson Company**  
150 Tremont Street - Boston  
8-10-12 East 34th Street - New York

**Intervals, Chords and Ear Training**  
By JEAN PARKMAN BROWN  
Price, postpaid, \$1.00

Exercises and examples in rudimentary harmony and ear training for use in conjunction with piano study.

A faithful use of this book will greatly broaden knowledge and raise the standard of musical intelligence.—W. R. SPALDING, Professor of Harmony, Harvard University.

BOSTON—NEW YORK



## NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

## Walt-Smith Publishing Company, Boston and New York.

"BEHOLD I SHEW YOU A MYSTERY." Sacred song for Easter and general use. Music by Frederick Maxson.

This is a solid piece of workmanship of the academic type, with an occasional reminder of Handel and the contrapuntal school, but, on the whole, modern, vigorous and vocally melodious. There is not the least trace of that erotic sentiment which frequently mars church music. From first to last this music by Frederick Maxson is thoroughly in keeping with the biblical words. The melody line lies rather high and the song will be brilliant and effective when properly sung. It is not very easy, however, in spite of its apparent simplicity, and the average baritone and mezzo-alto will find it tiring on the vocal chords. Notwithstanding the absence of high notes the song is essentially for a robust tenor or dramatic soprano.

## Clayton F. Summy Company, Chicago.

"SEVEN LITTLE PIECES FOR FOUR HANDS." Composed by Gertrude Madeira Smith.

These extremely simple little child pieces have an important part to play in the musical development of the children who use them; for too much of the training the ordinary child gets has a tendency to kill rather than to foster a love for the piano and its music. We gladly record our approval of these "Seven Little Pieces."

"CHILD O' MINE," "BY THE LOTUS LAKE," "ENTREATY." Three songs composed by Maibelle Moore.

These songs are well written by a musician of culture. The melodies are genuine and spontaneous, free from anything that is in the least commonplace. They are likewise singable songs which are of great value as teaching pieces as well as good music for public performance. Our own tastes incline us to prefer "Entreaty," but the other two songs are equally good in every technical sense.

"SONGS OF THE CHURCH."

From a list of sixteen songs published under the above heading we select the last two for review.

"JESUS, LOVER OF MY SOUL." By Clarence C. Robinson. This is an effective setting of these words for low voice. The music varies in style, phrase and intensity according to the emotional rise and fall of the poem. We have seen compositions from the pen of Clarence C. Robinson which make a stronger appeal to us than this song does, but this composer is too good a musician not to be interesting at all times.

"JUST AS I AM." By William F. Bentley. This song breathes the spirit of the church service, being thoroughly devotional. It is also very singable and should appeal to vocalists quite as much as it does to the public that hears it.

"PIANO COMPOSITIONS." By Wilmot Lemont.

There are nine of these little compositions, all of which are capital teaching pieces. Those who have to do with instructing the young are recommended to examine these valuable and interesting works. They are short and sweet, as well as simple. "The Fairy Guard," "The Goblin," "The Water Nymph," "The Sprite," "Elves," "The Last of the Fairies," "Lament for the Fairies," "The Shepherd's Pipe," and "Katrina" are the names of these compositions which we give in order that teachers may know what manner of music they are to expect.

"A SONG ABOUT MYSELF." By Louise Ayres Garnett.

The words are by Keats. They are some of the nonsense verses the great poet now and then sent in letters to friends, and are by no means a sample of his powers or a very striking attempt of humor. The music is slight and without character, but if the words are clearly spoken by the singer the song will serve as a moment's pastime.

## Boosey &amp; Co., New York and London.

"PLAY TIME." A cycle of nursery rhymes set to music by Haydn Wood.

The seven poems of this cycle are named: "The Spider and the Fly," "Sunshiny Weather," "The Mountain and the Squirrel," "The Frog's Lament," "What Became of Them?" "Fickle Fortune," "The Owl and the Pussy Cat."

The music which Haydn Wood has furnished is fresh, spontaneous and light, as befits the semi-humorous and occasionally childish words. The seven numbers are written for soprano, contralto, tenor, baritone, and the quartet, making a very practical, musical, entertaining cycle which should be in the repertory of all mixed quartets. The style of the music is thoroughly English, such as is found in the best English ballads of modern production.

## Oliver Ditson Company, Boston.

"FIRST LESSONS ON THE VIOLIN." By John Craig Kelley.

We are not at all surprised that this work should have the honor of a second edition. In fact, we have often wondered why instructors and arrangers for very young beginners on the violin and other instruments did not make more use of the simple melodies that are popular rather than attempt to compose tunes of their own. The late August Wilhelmj once remarked to us that he intended writing a violin method on these lines.

The author of this method has interspersed the easiest of open string exercises and first position studies with such tunes as "Home, Sweet Home," "Old Black Joe," "Swanee River," "Russian Hymn," "Watch on the Rhine" and other airs familiar to the student. No wonder the work has been successful. In the original preface of the edition of 1904 we read that "in his experience as a teacher of the violin, the author has had difficulty in finding exercises that were easy enough for young beginners. Years ago he began writing out simple lessons for these pupils, and this book is the outcome of that experience. The idea of introducing the use of only one finger at a

SEASON  
1913-1914

Mr. R. E. Johnston  
1451 Broadway, New York City

Presents the Violinist

**Mr. Albert Spalding**

accompanied by

**Mr. André Benolst**

STEINWAY PIANO  
USED

time, instead of attempting to teach the pupil the use of all four fingers at the very start has been found by the author to be the only feasible method with young pupils."

In the preface to this new edition we are told that "in revising the book the author has eliminated exercises of needless difficulty; has added many new exercises; and has incorporated ideas of vital importance. The chief aim has been to make the book more simple, more direct, and a greater aid to the acquirement of flexibility of bow arm and of left hand."

## Driggs &amp; Le Massena, New York.

"SONGS BY C. E. LE MASSENA."

There are fifteen songs in this list, which we reproduce herewith:

Spring Song.  
Come Unto Me (violin obbligato).  
The Sweetest Flower.  
Oh, My Love's Like the Red, Red Rose.  
Alas.  
Mon Amour.  
Reproach.  
Du bist wie eine Blume.  
Dein Angesicht.  
Im wunderschönen Monat Mai.  
Love's Coming.  
Songs of Bethlehem (violin obbligato).  
Cradle Song.  
Nouvelle Chanson sur un Viel Air.  
Nachtlied.

Space forbids a detailed review of each song. Nor is it necessary to single out any one in particular from a collection of songs which are one and all on the same high level as "How Beautiful Are the Days of Spring," which we reviewed in these columns when it was sent us by the publisher, G. Schirmer. We may remark in passing, however, that the "Cradle Song" is quite unusual, in being light and lively instead of soft and slow, as cradle songs

are in nine hundred and ninety-nine cases out of a thousand. This song by C. E. Le Massena is charming and delicate and thoroughly in keeping with the spirit of the poem. This composer is seemingly at home in English, French and German.

## G. Schirmer, New York.

"TWO PIECES FOR ORGAN, 'ELEGY,' 'FINALE.'" By T. Tertius Noble.

The characteristics of these very interesting pieces are their organ effects. They are written by a virtuoso who knows all the thousand and one tones and timbres of his instrument, as well as its dynamic range, from a whisper to an overwhelming climax.

The strict contrapuntal rules of the classical organ writers have been freely relaxed. Many of the contrapuntal voices melt into harmonic combinations and phrases begun on one keyboard are continued on another. Needless to say, however, the hand of a skilled musician is apparent in every measure, and the utmost contrapuntal license is controlled by an unerring taste and judgment. We highly recommend these two pieces by T. Tertius Noble to organists.

## A Stitch in Time.

Many a strong swimmer has gone to his death because he had overestimated his strength. Many a game has been lost because of overconfidence or of undervaluing the ability of the opponent. To be able accurately to gauge one's power in any direction is a most valuable faculty which, if judiciously exercised, cannot fail of success. If man would study himself as he studies nature, art and science, and bestow a like amount of discretion, skill and insight, he would benefit himself to an appreciable extent, avoid many dangers and possibly avert disaster.

But man is a peculiar being. He is endowed by nature with ambition which, though stimulating energy, is apt to lead him into error, unless he has sufficient perspicacity and wisdom to hold himself in check and to form a correct estimate of his ability, otherwise, it is sure to cause him discomfiture sooner or later. Ambition is a worthy trait of character, without which no one amounts to much, but ambition when overindulged without respect to natural powers often proves a menace to success. The wise man is he who pursues his way cautiously, yet fearlessly, yet mindful of consequences and of conditions. Such a man reaches the goal. On the other hand, he who throws wisdom to the winds and sets out boldly without giving ample thought to conditions and consequences may finally realize his impotency in time to send up a cry for help.

But the tendency of man is to keep on and on struggling against odds, unconscious of the trouble that is holding him back and of the fact that he needs help. Such cases are hopeless, culminating in discouragement and failure.

In the world of art there are many with great talents who endeavor to develop it without assistance; as a consequence their progress is slow and uncertain. They are ever encountering obstacles which they cannot overcome because they do not know how. Some singers are oblivious of their defects and wonder why they do not get ahead faster, when if they only realized such deficiencies and sought a remedy therefor they would make more rapid progress because they would be better fitted to do so. There are others who, understanding the value of the familiar aphorism "A stitch in time saves nine," adopt the sensible course and seek a specialist. Their cry for help is timely and therefore productive of assistance. Many voices are saved and others kept in the best condition through the exercise of such wisdom, but there are others, alas, who battle against nature and ignorance with the inevitable result.

There is no more pathetic sight than that of a singer struggling against nature who, unwilling to acknowledge a weakness in vocal equipment or the need of help, continues the fight until finally the day of awakening comes—a day too late. The voice specialist is the vocal life saver and vocal studios are the stations along the shores of art to which one may apply for aid. But the lifeboats are launched only upon call. The drowning man has no aversion to summoning assistance, but for some unaccountable reason there are those who are being engulfed in the seas of faulty vocalism, but who continue floundering while the struggle becomes every hour more uneven. There is no discredit in seeking help; on the contrary it is a sign of wisdom. The voice is no different from other parts of the human anatomy which need constant care and attention in order to preserve them for as long a time as possible.

Having been a student of these conditions for years and equipped himself as a specialist to meet them, Byford Ryan, the eminent New York instructor, has met with remarkable success with voices that have been damaged through incorrect singing due primarily to incompetent or faulty teaching, while the large number who seek assistance from him proves that there are many in need of such expert service and who welcome the opportunity to place themselves in the hands of one who can help them.

**HELENE MAIGILLE** DEL CANTO  
 Rosina Laborde (teacher of Emma Calvé and Marie Delna) said:  
 "Nothing less than genius in the difficult art of developing voices."  
 Voice Examined and Classified Wednesday a.m. and Saturday p.m.  
 Carnegie Hall, New York

**Ernesto CONSOLO** Eminent ITALIAN PIANIST  
 HOTEL MARSEILLE  
 Broadway & 103d St., New York

**Adele Krueger**  
**DRAMATIC SOPRANO**  
 Concert, Oratorio, Recital  
 MANAGEMENT, CONCERT DIRECTION M. H. HANSON, 437 Fifth Ave., New York City

**Clara BUTT**  
**Kennerley RUMFORD**  
 IN AMERICA JANUARY TO APRIL, 1913  
 MANAGEMENT, LOUDON CHARLTON

**Mme. JOMELLI**  
 Engaged ALL Season in Europe  
 Personal Address:  
 8 rue Roquepine, Paris, France

**GIORGIO M. SULLI**



Teacher of Carmen Melis, Clara Clemens, Mrs. Leila Joel-Hulse, Reinhold von Warlich, Mario Sammarco, Lena Mason, Targuinia Tarquini and other well-known singers of Grand Opera or Concerts.

VOCAL STUDIO: 1425 Broadway, Metropolitan Opera House Building, New York (Phone, 2768 Bryant)

Public Recitals throughout season for advanced pupils.

Write for Circulars.  
 HARDMAN PIANO EXCLUSIVELY USED

**J. FRED WOLLE**  
**ORGANIST**  
 Management, The Wolfsohn Musical Bureau  
 1 West 34th Street, New York

**LES CONTES D'HOFFMANN**  
 (The Tales of Hoffmann)

The Book by JULES BARBIER

English version by CHARLES HENRY MELTZER

Vocal score, net \$2.00  
 Cloth, net \$3.00

THE TALES OF HOFFMANN is the only lyric work of Offenbach, and marks the highest point of his creative achievement. The score,—replete with beautiful melodies,—is now for the first time brought out in an edition with English text. Translated by the well-known critic, Mr. Charles Henry Meltzer, the new version is an adequate expression of the sentiment of the original, putting within the reach of American readers this composer's master work. Beside the translation, the score is noteworthy in that it has been carefully revised to conform to the usage of the Metropolitan Opera House, in New York City; and in this form has all the authority which inheres in such a precedent.

**G. SCHIRMER (Inc.)**  
 8 East 43rd Street New York

## "DAS SPIELWERK UND DIE PRINZESSIN."

BY H. O. OSGOOD.

Royal Opera, Vienna, Saturday evening, March 15, 1913. First production of "Das Spielwerk und die Prinzessin," a "Märchenspiel" in prologue and two acts. Text and music by Franz Schreker.

Master Florian ..... Wiedemann  
 A Wandering Youth ..... Miller  
 The Princess ..... Frl. Jeritzer  
 Wolf ..... Hofbauer  
 Conductor, Reichenberger.

To those who know the fine work, "Der ferne Klang," with which Schreker first came before the public, this new one is a tremendous disappointment. Not on account of the musician Schreker, but on account of Schreker the author of the textbook. It is symbolism raised to the nth power, this textbook. Each character is merely the symbol of something or other—some of them of several things—the result being that the author loses himself in such a maze of symbolism that the hearer has absolutely no idea (and Schreker himself apparently very little) as to what it all means. The human interest, which goes so far to make "Der ferne Klang" a capital work, is absolutely wanting. It is impossible to write an intelligent synopsis of this textbook. Schreker (it is said at the request of the Vienna Opera management) wrote an "explanatory" preface to it, and, as one Vienna critic remarked, the text is, if anything, less understandable after reading the preface than before. Go to the opera without first having read the textbook and I defy you to get one single inkling of what is going on the stage, especially as a good part of what action there is takes place in a mysterious darkness.

Read the textbook first and, as a second Vienna critic wrote, you are apt to have rather less idea than if you had not done so. As the groundwork for a dramatic-lyric poem the idea of "Das Spielwerk und die Prinzessin" might have been very good, but it is useless as the foundation of a work for the stage. The kernel of the plot is absolutely simple. The princess is a twin sister of Oscar Wilde's Salome. She "thoists" for love like the desert sands for water. Victim No. 1 is the son of Master Florian, who has just died as the opera begins, so we are at least spared him. Victim No. 2 is Wolf, a naughty fellow who has previously run away with Master Florian's wife. This Princess is certainly bad money for Meister Florian. Victim No. 3 is the Princess herself, for the Wandering Youth comes along, falls in love with her and she with him, and they go off arm in arm up the hall to love and die the next morning, though why they cannot keep on living and loving is more than one knows. Presumably to punish the Princess for her sins. The German for music box is *spieldase*, and a *spielwerk* is a presumably magnified music box. In this case it is an invention of Master Florian's, made up of goodness knows what, which produces strange noises. You will notice that, though it forms part of the title of the opera, it is not mentioned in the main plot. And it really has nothing to do with it. The opera starts off with a scene strongly reminiscent of the norm scene in "Götterdämmerung," only there are he-norns this time. When the Princess arrives she quotes wholesale from Salome—in fact so much so that the late Oscar Wilde's name certainly deserves to be mentioned on the title page. After about two hours and a quarter—happily the opera was not long—Wolf had the presence of mind to set Master Florian's house on fire, which afforded a fine excuse for letting down the final curtain. As the little house burned down the *spielwerk* rose like a phoenix out of the ashes, revealing to the astonished gaze the form of a steam calliope which would have made the breast of P. T. Barnum burn with envy. Altogether the greatest hodge-podge of symbolic nonsense ever offered as a stage work. The "Magic Flute" textbook is like plate glass compared to it.

As to the music, Schreker works always with very short, fragmentary motives of a nature to illustrate the happenings on the stage, and in this work he makes no exception. The only themes of any length are the three which the youth is supposed to play upon his flute. These are charming and quite the most enjoyable music in the opera. He employs a very large orchestra with all the latest exotic instruments. And, as in "Der ferne Klang," his strongest point is his mastery of orchestration. Oftentimes he supports scenes and situations on the stage merely by suggestive coloring in the orchestra without resorting to any musical line important enough to be called a motive or theme. And at this he is a master. His orchestral coloring is often positively wonderful—a direct pleasure for the ear. Only unfortunately, on account of the lack of real situation and characterization in this new work, the music has no chance to rise to the heights displayed in his first opera. From the purely musical standpoint there are some fine moments, but they are few and far between.

The production can only be characterized as first class in every respect—a real triumph for Director Gregor. The scenery—there is only one setting—was one of the most beautiful stage pictures which has ever been created—but impractical. It is impossible to understand how Professor Roller could read the second act of the textbook, where all the retainers from the castle of the Princess and a great crowd from the nearby city must appear together upon the stage, and then design a setting which, beautiful as it was, left so little room that the people were packed in on one another like herring in a sardine box.

The stage management, which was in the hands of Director Gregor himself, was a triumph of cleverness, in strong contrast to the average opera stage management. The movements of the various crowds, were wonderfully planned and executed as perfectly as possible in the limited room. The burning down of Master Florian's house was a marvel of stage mechanics and the appearance of the "spielwerk" the apotheosis of bad taste.

Conductor Reichenberger did the best work of his career with his careful and conscientious preparation of the opera, and no single point in the orchestra or on the stage escaped him.

The principals were fine without exception. Fräulein Jeritza and the American tenor, William Miller, are two artists who are fit to be heard on any opera stage in the world, and they worked their hardest to save what could be saved. Hofbauer was excellent as the rough Wolf, and Wiedemann struggled manfully against the handicap of a Gurnemanz makeup and a part that, for boresomeness, is only to be compared with that same gentleman.

It is too bad that Director Gregor decided to put on "Das Spielwerk und die Prinzessin" instead of "Der ferne Klang," which had already stood the test of fire. Perusal of the textbook alone should have convinced him of the absolute hopelessness of success with the work. And it is too bad that Schreker allowed himself to be carried away by the old Wagner idea of "Erlösung durch Liebe" and by the modern symbolic claptrap. Schreker is an important man—one of the most important composers who has loomed up above the horizon in a long while. It is sincerely to be hoped that the failure—it was a clean failure—of this work will not discourage him. Consistent perseverance along the line of "Der ferne Klang" is bound to bring him a deserved success.

H. O. Osgood.

### BALTIMORE MUSIC FESTIVAL.

The three days' festival of the Oratorio Society of Baltimore, now being held at the Lyric Theater in that city, began Monday evening and closes this evening, Wednesday, April 9. A complete review of Baltimore's feast of music will appear in next week's MUSICAL COURIER.

Joseph Pache, conductor of the Oratorio Society, is in charge of the festival. He has engaged the Philadelphia Orchestra, Leopold Stokowski, conductor, and a number of well known artists, including Laura Louise Combs, Anna Taylor Jones, Camille Seygard, Frances Alda, Reed Miller, Frederick Gunther and Arthur Philips.

The Women's Philharmonic Chorus and the United German Singing Societies are co-operating with the Oratorio Society in this stupendous musical undertaking.

### Patricolo Concert at Waldorf.

Angelo Patricolo's recital of April 2 at the Waldorf-Astoria, New York, was marked by the same success which this pianist invariably enjoys. His program follows:

Sonata, op. 27, No. 2 ..... Beethoven  
 Carnival-Scenes mignonnes sur quatre notes ..... Schumann  
 Marche funebre, from op. 35 ..... Chopin  
 Nocturne, op. 9, No. 2 ..... Chopin  
 Mazurka, op. 33, No. 4 ..... Chopin  
 Valse, op. 64, No. 2 ..... Chopin  
 Polonaise, op. 53 ..... Chopin  
 Toreador et Andalouse (from Bal costume) ..... Rubinstein  
 Staccato Etude ..... Rubinstein  
 Andante finale de Lucia di Lammermoor ..... Donizetti-Leschetzky-Liszt  
 Hungarian Rhapsody, No. 14 ..... Liszt

### Pilzer Plays at Wilmington.

Maximilian Pilzer, violinist, played at Wilmington, Del., last Monday night. His numbers consisted of the second movement from the Saint-Saëns B minor concerto and his own "Caprice Waltz." He also took part in Mozart's trio in G major with Messrs. Dubinsky, cello, and Epstein, piano.

**RUBINSTEIN CLUB'S FINAL CONCERT.**

The final concert of the season by the New York Rubinstein Club will be given at the Waldorf-Astoria Hotel, on Tuesday evening, April 22. Geraldine Farrar, of the Metropolitan Opera Company, will be the soloist. In addition to Miss Farrar, several choral members, under the direction of William R. Chapman, will sing the new cantata by Alexander Von Fielitz, "The God and the Maid." The first part of the program will consist of request numbers, and will include among other favorites, "The Lost Chord," by Sullivan.

On Saturday, April 19, the last musical of the season will take place. Florence Hinkle, soprano; Earl W. Marshall, the new baritone; Pierre Henrotte, concertmaster of the Boston Opera House, and Stefano di Stefano, harpist, will be the soloists. Bidkar Lecte will be the accompanist.

**Morrill Pupils Sing.**

The musicales given by the pupils of Laura E. Morrill cannot be placed in the same category with "every-day" students' recitals. The programs are not only interesting, but decidedly instructive, and the excellence of the musicianship displayed may be judged by the appreciative audiences, made up of musicians and music lovers.

Mrs. Morrill held the fourth of her season's series of recitals Tuesday evening, April 1, in one of the concert rooms of Aeolian Hall, New York. A large audience greatly enjoyed the well rendered program, commenting upon the remarkable advancement shown by all the young people. The melodious arrangement for chorus of Nevin's "Venetian Suite" is by Charles Gilbert Spross, who presided at the piano. Mr. Spross' beautiful setting is sure to be extensively used:

The program follows:

Duet, O Ye Birds .....	Rubinstein
Florence Chapman and Claire Peteler.	
Lord God of Abraham, from Elijah .....	
Lawrence Paetzold.	
Demon .....	Stange
Widmung .....	Franz
Lunge del caro bene .....	Secchi
May Baylinson.	
O Paradise .....	
Clarence C. Bawden.	
Aria from Madame Butterfly .....	
Yesterday and Today .....	Spross
Bertha Kingel.	
Chorus, from Nevin's Venetian Suite.	
Florence Chapman, Claire Peteler, May Baylinson, Winifred Mason, Frida Hilbrand, Mrs. Nolle, Jessie Northcroft.	
Der Asra .....	Rubinstein
Homeward .....	Campbell Tipton
Clarence C. Bawden.	
Caro Nome, from Rigoletto .....	
Down in the Forest .....	
Florence Chapman.	
Vision Fugitive, from Herodiade .....	
Morgen .....	Strauss
Lawrence Paetzold.	
Trio, Protect Us Through the Night .....	Nicolas
Florence Chapman, Lawrence Paetzold and Clarence C. Bawden.	

**Bach Society, of Cincinnati.**

The Bach Society of Cincinnati gave the following program, March 31, in honor of the 228th anniversary of the birth of the great composer, after whom the society is named:

Choral, Nun danket Alle Gott.	
Concerto in C major, for two pianos.	
Dr. and Mrs. Theodore Bohlmann.	
Cantata No. 34, O Ewiger Feuer, Ursprung der Liebe.	
Katherine C. Bennett, Eleanor Bain (solo), Horace Motteram and George Kattenhorn.	
Aria, Ergiesse dich reichlich, du göttliche Quelle.	
John A. Hoffmann, tenor.	
With viola obbligato and piano—Jacob Tushinsky, Louis Schwebel.	
Brandenburg concerto in B flat, No. 6.	
For two violas, three cellos and contrabass—Jacob Tushinsky.	
Carl Wunderle, Sigurd Frederiksen, Max Froelich, Charles Sayre, John Zweifel; conducted by Mr. Tirindelli.	
Peasant cantata, Mer bahn ne neue Oberkeet.	
For soprano and bass—Katherine C. Bennett, Louis Ehrgott.	

The aim of the society, now in its tenth season, is to study, not only the well known music of Johann Sebastian Bach, but the less familiar and rarely performed compositions.

**Ethel Walsh-Gertrude Gugler Recital.**

Ethel Walsh, soprano, and Gertrude Gugler, contralto, were associated in a Sunday matinee recital, at Aeolian Hall, April 6. It has been a long time since two young singers produced such a delightfully favorable impression in a debut-recital, and at the outset it is only fair to give credit for the very successful affair to their instructor, Madame Dambmann. From her they have learned how and what to sing, breath control, and the countless details that go to make a successful singer. Both have poise, delightfully clear enunciation, and carry themselves beautifully. Credit is due Miss Walsh for arising from a sick bed to do her best. Those who know her were not aston-

ished that she could so concentrate her physical forces as to overcome the effects of a cold.

Providing for the event of Miss Walsh's possible non-appearance, Master Robert Spokany was to play; he took part, "for full measure," playing Sarasate's "Zigeuner-



ETHEL WALSH,  
Soprano.

weisen," Schumann's "Träumerei," and Zimbalist's "Oriental." The baby-faced lad gave pleasure by his musical playing; he has great talent, which Max Jacobs is developing.

Selecting a few details of the matinee for mention, Miss Walsh sang Cadman's "The Moon Droops Low" with real dramatic despair; popular appeal lay in "The Kerry Dance," and beautiful legato singing in "I Hear You Calling Me." She showed still further dramatic fervor in "O Don Fatale," and had to sing encores. Her facial expression, too, is appropriate and conduces to the effect. Miss Gugler sings like the good musician, with understanding and intelligent interpretation. Her voice is rich, of extended range, and her best work was in Liszt's "Die Lorelei," a difficult aria for any singer. Throughout all her singing one easily understood the text, and the depth of expression was notable. She too presents a pretty stage appearance, and sang encores. The closing duet, "Every Flower" (from "Madame Butterfly"), brought intense amusement with it, because the Walsh white aigrette



GERTRUDE GUGLER,  
Contralto.

ticked the Gugler eye and ear; this closed a very enjoyable program, and was followed by a general rush to the artists' room to compliment the fair singers and Madame Dambmann.

Louise Lieberman played very sympathetic and able piano accompaniments.

**SCIAPIRO** VIOLINIST  
Instruction  
945 East 18th Street  
Management: MRS. BABCOCK, Carnegie Hall Tel. 8832 Meadree

**BYFORD RYAN**  
Three Years Leading Tenor, Opera Comique, Berlin  
Vocal Studio: 25 West 63rd Street New York

**GRACE WHISTLER**  
OPERATIC CONTRALTO  
Again in America after 4 years of brilliant success in England, France and Italy.  
Management: MAUREL & JONES  
Aeolian Hall, N. Y.  
IRISH MUSICAL BUREAU,  
Stoloway Hall, Chicago, Ill.  
Personal Address:  
664 Lexington Ave., N. Y.

## HOLDING

### VIOLINIST

Season 1912-1913

Management: **ANTONIA SAWYER**  
1425 Broadway :: New York

**FOSTER & DAVID**  
500 Fifth Avenue :: New York

**PRESENT****THE OLIVE MEAD QUARTET**

"One of the established musical institutions of America"

**RUTH HARRIS**

"She must be counted as one of America's most delightful sopranos"

**RUBY CUTTER SAVAGE, Soprano**

Boston Opera Company, 1912

**Mme. ELEANORA de CISNEROS**

Philadelphia-Chicago Opera Company

**CORINNE WELSH, Contralto**

Soloist, Spring tour, 1912, New York Symphony Orchestra

**ANNIE LOUISE DAVID**

"The best-known Harpist in America today"

**MARIE NICHOLS, Violinist**

"A great artist of wonderful charm"

Composer **HARRIET WARE** and Tenor **JOHN BARNES WELLS**  
Joint Recitals

**BONARIOS GRIMSON, Violinist**

Soloist, Philharmonic Orchestra, Feb. 2

**FRANK ORMSBY, Tenor****MONICA DAILEY, Pianist**

"She is a musicianly artist who appeals to musicianly audiences"

**ARTHUR PHILIPS, Baritone**

London Opera Company

**FREDERIC MARTIN, Bass**

"The greatest of oratorio singers"

**THE VOLPE SYMPHONY ORCHESTRA**

Arnold Volpe, Conductor

## David Bispham to Appear in Light Opera.

David Bispham has reached his majority, professionally speaking. Twenty-one seasons ago the noted American baritone made his debut in the musical world, rising from an unknown singer with little experience and no reputation, to the enviable position he now occupies.

It was at the Royal Opera House, in London, that this



DAVID BISPHAM.

celebrated artist first began his operatic career. Starting with a minor part in the old Gilbert and Sullivan Theater, now known as the Palace Variety Theater, Mr. Bispham worked his way rapidly into leading roles and soon became a necessary factor in the musical world.

That was twenty-one years ago. Since then great changes have taken place and things are not as they used to be. In this new era there has sprung up a strong demand for light opera. Grand opera will ever hold its own, but the light opera and musical comedy are taking many favorite singers from the old ranks.

The latest of these is David Bispham. About to start upon a new journey—his second debut, as it were—the American baritone has found a field of work much to his liking and fitted with greater promises than the field which he is leaving. Trained, as he has been, in the greatest of operas, and possessing a voice that has captivated his audiences in all parts of the world, the future for Mr. Bispham is most encouraging.

Following his concert tour of Australia, New Zealand and Tasmania, on which he will leave very soon, under the management of Frederic Shipman, Mr. Bispham will begin rehearsals for his first American operetta appearance—"Der Fidele Bauer." Under the management of Werba & Euescher, the production in which he is to take the title role is to be given in New York about September 15.

"Der Fidele Bauer" ("Jolly Peasant") is particularly well adapted to Mr. Bispham. Of the "Music Master" style, this charming Viennese operetta offers possibilities undreamed of in many another similar production, and gives the actor a chance to do full justice to the many talents with which he is so gifted. This is the first English adaptation of "Der Fidele Bauer," although it was sung last year at the Irving Place Theater in New York, with Conrad Dreher in the principal part. The music, which is most brilliant and melodious, is the work of Leo Fall. The book is by Victor Leon, and Harry and Robert S. Smith are responsible for the English version.

As Matheus, the peasant, Mr. Bispham has a most interesting, though difficult, part to perform. As the poor

father of a prosperous but wayward son, who becomes too proud and haughty for his peasant parents and his old home, this part suggests many ideas both for acting and singing.

About to start upon his new career, Mr. Bispham is most enthusiastic. The possibilities in this new field present themselves doubly strong to him and he has expressed himself as wholly delighted and satisfied. In the past this noted artist has appeared in a great many operas and concerts, all of which have invariably been successes. His tours have carried him into every part of the world.

Mr. Bispham has just finished a highly successful season in this country. Although in the past he has had many a season to be proud of, this one has perhaps eclipsed them all. Brimming over with laurels, Mr. Bispham will soon leave for the Pacific Coast prior to his concert tour in the antipodes. During his trip West he will make numerous stops, giving concerts in many of the large cities, including Pittsburgh, Toledo and Colorado Springs. He will sail from San Francisco April 22, going direct to Honolulu. There he will remain for two or three weeks, during which time he will give several recitals. From there he will proceed to Sydney, Australia, arriving about the end of May.

After giving fifty concerts in the antipodes, Mr. Bispham will return to New York, reaching here about the first of September. He will at once begin rehearsals for "Der Fidele Bauer," which, it is expected, will be produced the middle of that month.

### Eleanor Spencer Compared with Carreño.

Eleanor Spencer, the American pianist, recently played with orchestra in Cologne, achieving an immense success. The critic of the principal Cologne paper compared her with Teresa Carreño. Miss Spencer is having an unusually successful season in Europe. On February



ELEANOR SPENCER.

24 she played in Stettin, on the 25th in Posen, on the 27th in Hamburg, on March 4 at The Hague and on the 8th at Amsterdam.

### Mabel Beddoe at Berkeley Theater.

Mabel Beddoe sang charmingly the following group of old English songs at the Berkeley Theater, New York, on the evening of April 3:

I Once Loved a Boy.....Old Irish  
Should He Upbraid.....Sir Henry Bishop

Barbara Allen .....Anonymous  
Dame Durden .....

The program, given in honor of Mrs. Mary Etheridge T. Chapin, of "New Thought" fame, was an interesting one, and included such well known dramatic artists as Mildred Holland, Roy Williams Steele, Zelma Rawlston and Mary Rehan, an extremely clever young actress.

### Thomas Egan's New York Recital.

Thomas Egan, the noted Irish tenor, assisted by the grand opera artists who have just returned to this city from a Western tour, will give a concert at Aeolian Hall, New York, on Sunday evening, April 27. Mr. Egan and



Photo by The Dover Street Studios, London, W.

THOMAS EGAN(I) AS MANRICO IN "TROVATORE."

his company will give a recital in Boston, Sunday, April 13, at the Boston Theater.

This is to be Mr. Egan's second appearance in New York, he having begun his concert tour at Carnegie Hall, October 11, 1912.

### William Bachenheimer's Song Recital.

William Bachenheimer, baritone, was enthusiastically received at his song recital given in Aeolian Hall, New York, on Thursday evening, April 3. Not only those who had heard this singer before, but those who listened to him for the first time that evening, appreciated the efforts of this artist. The possessor of a pure and finely cultivated voice, Mr. Bachenheimer won the admiration of his audience from the very start. His artistic phrasing and fluency of technic convinced his hearers that he not only is well trained, but is able to demonstrate these qualities.

Opening with Schubert's "Der Wanderer," Mr. Bachenheimer executed each number admirably, and was rewarded with enthusiastic applause. The recital was a success.

The program was as follows:

Der Wanderer .....Schubert  
Die Post .....Schubert  
Geheimes .....Schubert  
Die Liebe hat gelogen.....Schubert  
Wenn ich in deine Augen seh'.....Schumann  
Freisinn .....Schumann  
Der Soldat .....Schumann  
Frühlingsnacht .....Schumann  
Auf dem Kirchhof.....Brahms  
Röslein dreie .....Brahms  
Wie bist du, meine Königin.....Brahms  
Tambourliedchen .....Brahms  
Die Königskinder .....Fritz Fleck  
Frühlingsabend .....Fritz Fleck  
Mein Schätzlein .....Reger  
Die drei Wanderer.....Hermann

### Marie Kaiser to Sing at Yonkers.

Marie Kaiser, the well known soprano, has been booked by her manager, Walter Anderson, of New York, to sing in Sullivan's "Golden Legend" with the Yonkers (N. Y.) Choral Society on April 17. Walter Henry Hall is the conductor.



IN AMERICA  
FOR THE SEA-  
SON 1913-14.

# KATHLEEN PARLOW

THE  
GREATEST  
WOMAN  
VIOLINIST

Management:

Loudon Charlton, Carnegie Hall, New York

**Praise for Pilzer and Spooner.**

The artistic success of the joint recitals of Maximilian Pilzer, violinist, and Philip Spooner, tenor, is demonstrated by the large and appreciative audiences which greet these two young artists at their every appearance. This evening, Wednesday, April 9, they will be heard at the Auditorium, Vineland, N. J., and a capacity house is expected, as the advance sale has been exceptionally large. Of their work at the Freehold, N. J., recital recently, the Transcript said of Mr. Pilzer, "that he is a master of the violin. It seems almost to be a part of his very being as he interpreted through it in thrilling tones, the highest emotions of the soul as written in music by the great composers. He also showed in two selections of his own composition that he had the principles of high artistic composition well in hand. He succeeded in awakening the interest and arousing the enthusiasm of the musical, the near musical, and the non-musical members of his audience, an accomplishment requiring the qualities of the true artist." Of Mr. Spooner this paper said that he "has a voice of good quality, and in his evident desire to please his hearers he won their sympathy and hearty applause." The Monmouth Inquirer commented thus: "Those present enjoyed a rare treat of high class music, rendered artistically and with masterly technic. Mr. Pilzer's playing was enthusiastically applauded and he obligingly responded several times. The singing of Mr. Spooner was also warmly applauded. He has an exceptionally fine voice, and he reached the high notes without apparent effort and every word was plainly discernible."

The Monmouth Democrat commented as follows:

His program last week embraced a rarely beautiful variety and arrangement of musical numbers. The first was the B minor concerto by Saint-Saëns. The wonderful music was made to sing and vibrate from the superb instrument with fine taste, skill and deep feeling. Following this was a group, lighter in style, but rendered with all the best in technic and art of expression possessed by the young violinist. First was the alluring, plaintive "Bohemian Dance" by Randecker and then two of Mr. Pilzer's own compositions—a love song, full of sweet harmonies and emotional fervor, and a "Caprice Waltz" that fairly sparkles with its brilliant cadenzas and catchy airs. It was not surprising to have the audience fairly wild with delight over this charming number.

The tribute to Mr. Pilzer's playing was well expressed at the concert by the perfect attention of his audience and the genuine applause.

Philip Spooner, the tenor, was well received by all those who recognized his talent and art. Nothing could have been more charming than his singing of Marshall's lovely song, "I Hear You Calling Me." Molloy's old ballad, "Dresden China," was also sung with just the right lightness of tone and feeling, as was the "Kerry Dance" by the same composer. Verdi's splendid "Quinta o quella," from "Rigoletto" showed more ability in training and interpretation than any of the other songs. The sweet natural tone of the young tenor's voice showed to good advantage in other selections.

(Advertisement.)

**Recital by Gaines Pupils.**

Thursday evening, March 20, an interesting program was delightfully sung by pupils of Samuel Richards Gaines, in his studio at Columbus, Ohio.

The program follows:

Eri Tu .....	Verdi
Summer .....	Oscar Sayres.
.....	Chaminade
.....	Hazel Redman.
Don't Thou Know (Mignon) .....	A. Thomas
.....	Alice Laughbridge.
My Heart and Thine.....	Gerald Lane
.....	W. W. Gantz.
Elegie .....	Massenet
Tired Hands .....	Sanderson
The Swallow (Spring Song) .....	Cowen
.....	Ruth Thomas.
Without Thee .....	d'Hardelet
Invictus .....	Huhn
Lift Thine Eyes.....	Logan
.....	Oscar Sayres.
At Dawning .....	Cadman
My Laddie .....	Thayer
Love's Greeting .....	Lane Wilson
.....	Hazel Redman.
Since You Went Away.....	Rosamund Johnson
Sighs of Love (waltz) .....	Gaines
.....	Dorothy Dunn.
Tatters .....	Gerald Lane
Wid' de Moon.....	W. M. Cook
Because (requested) .....	d'Hardelet
.....	W. W. Gantz.
For a Day.....	Oley Speaks
Synnov's Song .....	Kjerulf
On a Spring Morning.....	Haydn Wood
.....	Alice Laughbridge.

**Victor Biart to Marry.**

The engagement has just been announced of Dorothy Miller, daughter of Mr. and Mrs. George C. Miller, of 37 Munn avenue, East Orange, N. J., to Victor Biart, the pianist, of New York, and son of Captain V. Biart, U. S. A. The wedding is to take place June 30, after which the young couple will sail for Switzerland, where they will spend the summer, returning in September. Miss Miller is a pupil of Mr. Biart's.

**ANNA CASE** LYRIC SOPRANO of the Metropolitan Opera Co.  
For terms address FRED O. RENARD, Mgr.  
216 West 70th St. Phone Columbus 3082, New York, N. Y.

**Elsa Deremeaur**  
Concert Pianist  
SEASON 1912-13  
Management: **ANTONIA SAWYER**  
1428 Broadway, New York  
"Steinway Piano"

**ALWIN SCHROEDER** The World Famed 'Cellist  
Management: **ANTONIA SAWYER**  
1428 Broadway - New York

**GEORGE HAMLIN** Tenor, Chicago-Philadelphia Grand Opera Co.  
Direction:  
Julius Daiber, Auditorium Theatre, Chicago  
Western Concert Tour Now Booking Address: Alma Voedlech, 3836 Wilton Ave., Chicago

**VAN YORX** THEO. Tenor  
STUDIOS:  
21 WEST 38th STREET, NEW YORK  
3701 Murray Hill

**BISPHAM** Summer of 1913 in Australia  
For Terms and Dates Address:  
**FREDERIC SHIPMAN**  
3835 Flournoy St., Chicago, Ill.

**MABEL BEDDOE** SEASON 1912-13  
Management:  
**LOUDON CHARLTON**  
Carnegie Hall, New York  
MEZZO CONTRALTO

**GANZ** EMINENT SWISS PIANIST  
In America Entire Season  
Management: **CHAS. L. WAGNER**  
Associate Manager with R. E. JOHNSTON  
1481 Broadway - New York

**PAULO GRUPPE**  
"One of the World's Greatest 'Cellists"  
Exclusive Management: **HAENSEL & JONES**, Aeolian Hall, 29 West 42d Street New York

**A. CARBONE**  
MASTER IN THE ART OF SINGING  
Has moved his studio from Carnegie Hall to Aeolian Hall, 27 West 42nd St., New York City  
Art of singing from the first rudiments to the classic "Bel Canto"  
Carbone's Breath Controller recommended by famous singers, teachers and physicians as unique apparatus for breathing exercises. Circular sent on application  
THIRTY YEARS' EXPERIENCE HIGHEST REFERENCES

**FOSTER & DAVID**, 300 Fifth Avenue, New York, Announce the First American Tour of

**BONARIOS GRIMSON** Violinist  
SEASON 1912-1913 (Soloist with the New York Philharmonic Society, February 2, 1913)

**WHITEHILL** BASS-BARITONE  
Formerly Metropolitan Opera  
MANAGEMENT:  
**THE WOLFSOHN MUSICAL BUREAU**  
1 West 34th Street, New York



**Guilmant  
Organ School**

DR. WILLIAM C. CARL, Director

**Students Aided in  
Securing Positions**

25 Now Playing in N. Y. City

Send for Catalogue

44 W. 12th ST., NEW YORK

## MOZART SOCIETY MUSICALE.

Saturday afternoon, April 5, the New York Mozart Society, Mrs. Noble McConnell, president, held its sixth and last musicale of the season at the Hotel Astor. Edmund A. Jahn, basso, filled the place originally assigned Dr. Carl Dufft on the program.

The Mozart Choral Society, under the direction of Arthur Claassen, sang, delightfully, two groups of songs. The work of the chorus showed a marked excellence of training, and the youthful freshness of the voices was charming.

George C. Carré, the well known tenor, was wise in choosing Granier's "Hosanna" as one of his numbers. This beautiful composition demonstrated to perfection the exquisite sweetness and vibrant power of his voice. The beauty of Mr. Carré's diction is invariably a delight, and the consummate art of his production places him among musicians of serious and high ideals. In response to enthusiastic demands for "more" he gave an exquisite rendering of Charles Wakefield Cadman's "Dawning." Juliette Selleck, a member of the club, was warmly greeted and as warmly applauded when her songs were sung. Mrs. Selleck sang Mary Turner Salter's "Cry of Rachel" with an admirable abandon.

Mrs. Noble McConnell, president of the club, occupied the chair.

The program, keenly appreciated from the first to the last numbers, follows:

The Land of the Sky Blue Water.....	Cadman
Beware.....	Passmore
Love Waltzes.....	Pache-Claassen
Mozart Society Choral.	
Slumber Song.....	Bach
Gavotte.....	Bach
W. Paulding DeNike.	
Songs of Araby.....	Clay
When the Roses Bloom.....	Reinhardt
Hosanna.....	Granier
George C. Carré.	
The Willow.....	Goring-Thomas
Lamp of Love.....	Salter
The Cry of Rachel.....	Salter
The Wind.....	Spross
Juliette L. Selleck.	
Buona Notte (Day in Venice).....	Nevin-Spross
The Two Clocks.....	Rogers
By the Beautiful Blue Danube.....	Strauss-Spicer
Mozart Society Choral.	
Pilgrim's Song.....	Tschaikowsky
Banjo Song.....	Homer
Edmund A. Jahn.	
Love Song.....	Backer
Oriental.....	Cui
Scherzetto.....	Goens
W. Paulding DeNike.	
Trio from Faust.	
Mrs. Selleck, Mr. Carré and Mr. Jahn.	

## CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Phone, Avon 2923-R.  
Cincinnati, Ohio, April 5, 1913.

Three great symphonies and the absence of a soloist marked the eleventh series of symphony concerts March 28 and 29, adding a special element of interest to musicians and students. Haydn's symphony in G major, No. 12, of the London or "Salomon" set, with the subtitle "Militaire," opened the concert, and was an unalloyed delight in its repose, elegance and limpid phrases. The allegretto, in which a big drum, triangle and cymbals are introduced, is based on an old French march rhythm, giving rise to the subtitle "Militaire." The menuetto, light and graceful in form, flowing into the lively finale, was one of the happiest efforts of the orchestra during a program replete with interest. The "Jupiter" symphony in C major, considered to be the greatest and noblest of all Mozart's symphonies, came next, followed by the Beethoven "Pastorale" symphony, No. 6, in F major, especially appropriate at this time, when budding leaf and every green growing thing remind one of Nature's happiest seasons.

The fourth and last concert of the Symphony Chamber Music Society was given Tuesday night at the Sinton Hotel, with Hans Richard, pianist, as assisting artist. Owing to the increased demand for tickets the large assembly hall was used and the door receipts turned over to a charitable organization to be used for those who have suffered in the recent floods in the Ohio Valley. At this concert the brilliant and intensely modern trio by Volkmar Andreae was given for the first time in America, with Mr. Richard at the piano. The musicians who compose the chamber music society and who have added so materially to the pleasure of all true music lovers this winter by their carefully planned programs and artistic ensemble, are Emil Heermann, first violin; Sol Cohen, second violin; Max Schulz, viola, and Julius Sturm, cellist.

Owing to the difficulty in reaching floodbound Cincinnati, the Matinee Musicale was obliged to call off its artist recital for last Wednesday morning at the Sinton Hotel. Leon Rains and Xaver Scharwenka, the artists scheduled to appear, were unable to reach the city. The recital will be given later on.

The Cincinnati Conservatory of Music announces its next faculty concert for Monday evening, April 14, on which occasion an evening of ensemble music will be given by Hans Richard, pianist; Bernard Sturm, violinist; Max Schulz, violist, and Julius Sturm, cellist. Two novelty works will attract a large audience. The trio for violin, viola and cello of Wilhelm Berger, a work of great charm and beauty, will constitute the first part of the program, and the brilliant Volkmar Andreae trio, with Mr. Richard at the piano, will take up the remainder of the evening. The trio had its first hearing last Tuesday evening in the symphony quartet series, where it created a powerful impression, and many will be glad of an opportunity for a

second hearing of this intricate modern work. Volkmar Andreae, who is a personal friend of Mr. Richard, is at the present in the midst of composing a piano concerto which he proposes to dedicate to Mr. Richard. This work Mr. Richard will bring out in America next season. The conservatory has been instrumental in introducing many new works to Cincinnati, and its distinguished faculty has been untiring in its efforts to acquaint audiences with the latest musical developments.

Olga Louise Sturm, who is known as a clever playwright, laid further claim to her reputation in this capacity in the Dramatischer Abend given at the Cincinnati Conservatory of Music last Friday. Madame Sturm, who has charge of the conservatory German department, is a woman of brilliant gifts and annually not only writes a play for her German dramatic class, but also coaches it and frequently takes a role herself, as last Friday, when she found it necessary at the last moment to substitute for one of the cast who was floodbound in Columbus. A bright, amusing, well written, well presented playlet, "Zum Ersten Mal," opened the evening auspiciously. Mary Rose and John Feistel taking the parts admirably. "Die Reise Nach Italien," a play in three acts, with an extensive cast, afforded a large number of students opportunity to show how their training has made the German language and sentiment a part of themselves. The roles were exceedingly well taken and as the play advanced it was plainly evident that the club affords some extraordinary dramatic talent. The cast included John Feistel, Edwin Memel, Ray Staater, Edward Koop, Ethel Piland, Grace Portune, Zanna Staater, Myriam Lutz, Ida Lichtenstader, Anna Stauber, Adelaide Wiuterhalter and Helen Portune. Hazel Dessery, violinist; Katharine Siegle, contralto, and Jennie Vardeman, pianist, pupils from the master classes of Bernard Sturm, Fery Lulek and Theodor Bohlmann, respectively, contributed the entr'acte music in a most artistic manner.

A two piano evening will be given by Kraupner and Paalz at the Cincinnati Conservatory of Music, Thursday evening, April 24. The program will present some splendid new works.

The violin recital of Gertrude Isidor at the Cincinnati Conservatory of Music last Thursday evening is worthy of more than passing comment. She is a young girl who has attained a goal far beyond the usual and played her difficult program in a distinguished manner. She evidently has plenty of musical and technical talent, temperament and capacity for application, which, guided from the beginning by a master hand such as Signor Tirindelli's, has enabled her to accomplish remarkable results. She played three great works, the concerto No. 2, op. 44 (Bach); chaconne (for violin alone) (Bach); concerto, D major, op. 35 (Tchaikowsky), in a facile, finished manner such that many are predicting that continued study and mature

years will bring extraordinary successes to her. She was fortunate in having as her accompanist, Harold Morris, a talented young pianist who is making a name for himself.

The Saturday recital at the Cincinnati Conservatory of Music was one of the most interesting of the season and in it were represented the classes of Mabel Dunn and Pier Adolfo Tirindelli, Theodor Bohlmann, John A. Hoffmann, Louis Schwebel, Leo Paalz and Albert Berne, the following taking part: Gladys E. Gill, Anna Coan, Anna M. Bayer, Jacob Jackmann, Corinne Pfaff, Marie Elise Johnson, Estelle Winter, Bessie Pharr, Dorothy George, Clara Wilhelmy, John Thomas, Helma Hansen and Emily Hillman Allison.

Helen Portune, a talented young girl who has enjoyed instruction under Pier Adolfo Tirindelli for a number of years at the Cincinnati Conservatory of Music, will give a violin recital in Conservatory Hall, Monday evening, April 21.

The College of Music will present pupils from the class of Adele Westfield in a piano recital at the Odeon Wednesday evening. A program of genuine musical interest will be offered. The young pianists will be assisted by two talented pupils from the violin class of Johannes Miersch. They are Carolyn Hutton and Nell Gallagher.

Two delightful programs were heard at the College of Music Monday and Thursday evenings, when a number of advanced pupils from the class of Albino Gorno appeared. The recital Thursday evening had the assistance of Mary G. Morris, soprano, and Walter Vaughn, tenor. The students heard at the first concert were: Bertha Krehbiel, Mary Halliday, Emily Gaither, Frances Berg, Frederick Klosterman, Hazel McHenry Franklin and Irene Gardner. At the second concert those taking part were: Ruth Dodson, Florence Witherspoon, Dorothy Stein, Betty Gould, Clara Imbus, Regina van Kirk, Luella Scheffele and Irene Gardner.

The March issue of Sharps and Flats, the clever and artistic little magazine published by students of the Cincinnati Conservatory of Music, was a memorial to Clara Baur, founder of the conservatory, who passed away in December. The magazine contains an appreciation by Rev. John H. McKenzie, D.D., LL.D., a tribute by Edgar Stillman Kelley, and a number of poems dedicated to Miss Baur, and a full length portrait of Miss Baur taken in the conservatory grounds.

### Harriet Ware's Concert.

Unusual interest centers in the concert to be given at Carnegie Hall, New York, on Friday evening, April 18, by Harriet Ware, the gifted American composer. Wealthy patrons of music in New York and vicinity are endeavoring to make the concert a marked success, and the outlook at the present time is highly encouraging. The entire program will be made up of Miss Ware's compositions, among them her cantata, "Sir Oluf," which the Rubinstein Club, of New York, sang at the Waldorf-Astoria several years ago. A chorus of 450 women's voices is to be selected from five choral bodies in the metropolitan district, and Arthur D. Woodruff is to be the conductor.

Among the prominent artists who are to take part are Bernice de Pasquali, soprano, of the Metropolitan Opera Company; Florence Mulford, contralto, also of the Metropolitan Opera Company; John Barnes Wells, the American tenor, and Arthur Philips, of the London Opera Company. Charles Gilbert Spross will be heard at the piano, and Thomas W. Musgrove will assist at the organ. A number of Miss Ware's most popular songs are to be featured.

### Illumination.

By D. HIGBEE

(Mrs. William Geppert).

"No enemy hath wrought here."

Long time I stood beside the narrow door  
Expectant, dumb with dread. Full well I knew  
My shrinking soul must gird her and pass through  
When she had spent her paltry, hoarded store  
Of days, and Time had reckoned up the score.  
About me was no cheer, that I should rue  
The passing, yet my fainting spirit drew  
Her fluttering vestment close, nor looked before.

When on a day some viewless hand unsealed  
That portal low there smote me on the face  
A sudden glory from a far off place,  
And one of radiant aspect stood revealed;  
Then as I questioned him with bated breath,  
He, smiling, answered, *Men have called me Death.*

**"Hiawatha" at Museum of Natural History.**

The American Museum of Natural History and the American Scenic and Historic Preservation Society of New York, issued invitations for the evening of April 3, when the picture masque founded on Longfellow's "Hiawatha" was given. The pictures were made on the Cattaraugus Reservation, and with the exception of the Black Robe, all the characters are played by Indians, who, since 1906, have been presenting "Hiawatha," under the direction of F. E. Moore. The first season it was given as a series of tableaux, a lecturer explaining the various scenes. The following summer, Mr. Moore, with the assistance of Robert Stuart Pigott, then a member of the faculty of the University of Toronto, adopted the early English masque as the best form, Mr. Pigott having previously assisted in the production of Ben Johnson's "Sad Shepherd" at Wellesley College. The essential details of Hiawatha's life were chosen and arranged in natural sequence, beginning with the calling of the tribes to the mountains of the prairie, Gitche Manito's promise to send a prophet leader, the birth of Hiawatha, his early training, the wooing of Minnehaha, the coming of famine and fever, and the death of Minnehaha, the coming of the Black Robe, and the departure of Hiawatha to the Islands of the Blessed.

Covering every phase of the Indian's social and religious life, his customs and ceremonies were shown, with the added charm of a well constructed drama. Mr. Moore calls it "The Indian Passion Play," and those who have seen "Oberammergau" and "Hiawatha" approve his subtitle.

In the picture masque, as in the out of door performance, Mr. Pigott recited the poem while the Indians live the various incidents, and as the reciter is concealed the attention of the spectator is not distracted from the picture. The acting of the Indian players (which is not acting at all), shows that the red men have wonderful dramatic power, there being absolutely nothing theatrical either in the play or the pictures.

The youthful, lithe Hiawatha and the charming, graceful Minnehaha are played in beautiful spirit by young Indians. It is all so natural, so "out of doors," that it makes tremendous appeal to the city weary person. For that reason the pictures, with the shimmering waters, the cascades, the lakes, the moonlight and the ever changing nooks and dells, should draw urban audiences.

Applause was equally divided, as regards the pictures, between some of the semicomical dancing and the beautiful water scenes. But there was no division of applause as regards Robert Stuart Pigott, whose clear and resonant voice, full of emotion, always controlled, sometimes breaking into Indian songs of the Senecas (unprinted music), sounded sonorous and free, so that every one of the two thousand persons heard every syllable. Two hundred people were turned away.

Following the performance, which lasts a little over an hour, many well known publicists, lecturers and others sought both Mr. Moore and Mr. Pigott to express their appreciation of the lovely hour so crowded with romantic interest. Mr. Pigott may accept an offer to recite in this for a four months' tour abroad.

**Maude Klotz's First Western Appearance.**

Maude Klotz, the young Brooklyn soprano, made her first Western appearance on Sunday afternoon, March 30, with the Minneapolis Orchestra in Minneapolis, and fully lived up to her fine reputation. To say that she was successful is putting it mildly, for the enthusiastic audience of over three thousand people gave her an ovation such as few artists receive.

Miss Klotz's first number was the beautiful aria "Un Bel Di" from "Madama Butterfly," which gave her an opportunity to show not only the rare beauty of her voice, but also her splendid artistry and interpretative ability.

Her perfect diction and the purity of her lower and medium tones made the first part of this aria delightful, but in the climax she ascended to dramatic heights and disclosed an upper register of wonderful clarity and power, her voice ringing clear and bell like over the orchestra.

In the second part of the program Miss Klotz sang the aria, "Mia Picciarella" from the opera "Salvator Rosa" by Gomez, and it was a happy choice, for the Spanish, almost "bolero tempo" of this number, is well suited to her youth and vivacious personality. She sang it brilliantly and beautifully and the large hall fairly rang with enthusiastic applause. So insistent was the big audience that after repeated recalls Miss Klotz was obliged to respond to two encores and sang "Spring" by Henschel and the "Chanson Provençal" by Dell' Acqua.

Both these numbers served to show the beautiful coloratura works for which she has become noted, and her bird-like trills and the perfect ease with which she executed the most difficult runs and cadenzas proved that she has few rivals in this style of work.

Miss Klotz's whole performance was a real triumph and proved conclusively to those who heard her that she is

justly acclaimed as one of America's leading concert sopranos.

Dr. Victor Nilsson, the noted Western critic, writes in the Minneapolis Journal of March 31: "Miss Klotz's first number, the 'Un Bel Di' aria from 'Madama Butterfly,' was sung with competent artistry. Her second appearance was



MAUDE KLOTZ.

made in Henschel's 'Spring.' Well received, Miss Klotz responded each time with extras—Dell' Acqua's 'Chanson Provençal' and the 'Mia Picciarella' aria from Gomez's opera 'Salvator Rosa.'"

**De Cisneros to Sing for Saint-Saëns.**

Eleonora de Cisneros, the noted mezzo soprano of the Chicago-Philadelphia Opera Company, sailed Tuesday, April 8, on the Prinz Friedrich-Wilhelm, after having sung in San Francisco, Los Angeles and Dallas. She goes direct to Paris, where she will appear during part of May and June at the Grand Opera. She will sing the role of Delilah in Saint-Saëns' opera, her engagement being by invitation of Saint-Saëns himself. There will be special



Copyright by Mishkin Studio, New York.  
ELEONORA DE CISNEROS AS QUEEN GERTRUDE IN  
"HAMLET."

performances in commemoration of the birthday of Saint-Saëns. Madame de Cisneros will also sing in Strauss' "Salome."

In September, Madame de Cisneros will sing in Parma, Italy, at the Verdi festival, "Don Carlos" being the opera in which she will appear.

**GIUSEPPE FABBRINI** DISTINGUISHED ITALIAN  
PIANIST  
Minneapolis

**JEAN B. GRIFFEE** TEACHER of SINGING  
STUDIO:  
297 Frank Building  
MINNEAPOLIS

**LILLIAN SHERWOOD NEWKIRK**  
VOICE CULTURE, ITALIAN METHOD.  
Special attention to tone production.  
1425 Broadway, N. Y., Metropolitan Opera House Bldg.  
Mail address, Norwalk, Conn.

**HUGHES** TENOR METROPOLITAN  
OPERA COMPANY  
CONCERT — ORATORIO  
6 East 51st St., New York

**EDWARD COLLINS**  
PIANIST  
On Tour with Mme. Schumann-Heink

**HANS MERX**  
GERMAN LIEDER SINGER  
Management: MRS. SUTORIUS 1 West 34th St., New York

**ALBERT SPALDING**  
Accompanist, Andre Benoit.  
European Tour Season 1912-13  
Management: G. ASTRUC & CO.  
30 Rue Louis le Grand Paris

**MINNEAPOLIS Symphony Orchestra**  
**EMIL OBERHOFFER, Conductor**

**SECOND EASTERN TOUR**  
February 9 to February 27

**SEVENTH ANNUAL SPRING TOUR**

April Seventh to June Seventh

Address all communications to  
**WENDELL HEIGHTON, Manager**  
Auditorium Bldg. Minneapolis, Minn.

Engraved Plate Editions  
**ORATORIOS & CANTATAS**

Published by White-Smith Music Publishing Co.

"The Creation" (Haydn) .....	\$ .75
"Arminius" (Bruch) .....	1.00
"The Messiah" (Handel) .....	.75
"Hymn of Praise" (Mendelssohn) .....	.40
"Heavens Declare" (Saint-Saëns) .....	.60
"Elijah" (Mendelssohn) .....	.75
"The Holy City" (Gaul) .....	1.00
"The Redemption" (Gounod) .....	.80
"Out of Darkness" (Gounod) .....	.40
"Hear My Prayer" (Mendelssohn) .....	.25

Quantity prices upon application.

**WHITE-SMITH MUSIC PUBLISHING CO.,**

Boston 62 & 64 Stanhope St. New York 13 East 17th St. Chicago 316 S. Wabash Ave.

**Cercle Franco-Americain to Give Concert.**

The Cercle Franco-Americain will give a concert on Wednesday, April 9, at Hotel Marie Antoinette, New York, when the following attractive program will be given:

**PART I.**

Scenes from "Hansel and Gretel" (Humperdinck).  
Hansel ..... Merced de Pina  
Gretel ..... Cleo Gascoigne  
Sandman ..... Beatrice Rukeyser  
Dewman ..... Blanche Levy

At the piano, Umberto Martucci.

**PART II.**

Santuzza's Aria ..... Mascagni  
Leonora Sindell.  
Border Ballad ..... Cowen  
Willard A. Ward.  
Widmung ..... Franz  
J'ai pleuré en rêve ..... Hué  
Zueignung ..... Strauss  
Helene Pierre.  
Vergebliches Ständchen ..... Brahms

Pastorale ..... Bizet  
Blanche Levy.  
L'Automne ..... Massenet  
Ah, Love But a Day ..... Protheroe  
Dr. Leo Liebermann.  
Mimi's Aria (Bohème) ..... Puccini  
Leonora Sindell.

The concert bids fair to be one of the most delightful entertainments this club has provided. The artists secured are, many of them, well known, and are all pupils of Baernstein-Regneas, of New York.

**FOR SALE**

FOR SALE—A quartet of Vuillaume instruments, guaranteed authentic; two violins, viola and cello; very best period. Stradivarius model. Address only S. LEVITT, 202 Fifth street, Hoboken, N. J.

**WANTED**

YOUNG CONDUCTOR, approved and efficient artist, experienced concert conductor, desires suitable engagement with large concert organization. Address offers to Concert Direction Gutmann, Berlin W. Karlsbad 33.

SUMMER COURSE for TEACHERS and STUDENTS' TEACHERS' COURSE. Opera, Oratorio, Lieder. Rosina Laborde (teacher of Emma Calvé and Marie Delna) said: "Nothing less than genius in the difficult art of developing voices." HELENE MAIGILLE, Carnegie Hall, New York. (Special summer terms.)

WANTED.—Copy of last edition of Blumenberg's Music Directory. Address Scribner Music Club, 155 Fifth Ave., New York.

**MME. DUTTON SCOTT**  
"CONTRALTO"  
Care of Musical Courier, 437 5th Ave., New York.

**Mrs. HALL McALLISTER**  
TEACHER OF SINGING  
Musical Management  
407 Pierce Building Boston

**HARRY LEVY**  
STRING QUARTET  
Address: Harry Levy, Violinist  
163 Fairmont Ave., Newark, N. J.

**ESTHER PEARSON** SOPRANO  
Oratorio, Recital  
Concert  
1434 Bryn Mawr Avenue, Chicago Ravenswood 4907

**CARL BERNTHALER**  
ORCHESTRA CONDUCTOR  
Hallestr. No. 10 Berlin Season 1912-1913

**Robert Stuart Pigott**  
Reader and Singer; Teacher  
of Speaking and Singing  
133 West 56th Street  
New York City  
Telephone, Columbus 6253

**HELEN WARRUM**  
SOPRANO  
CHICAGO OPERA COMPANY

**Mildred POTTER**  
CONTRALTO  
CONCERTS, ORATORIO, ETC.  
Management:  
WALTER ANDERSON  
171 West 27th Street, New York  
Phone 288 Columbus

**MASON QUARTET**  
OF  
CHARLESTON-ON-KANAWHA  
WILLIAM MASON 1st Violin  
RICHMOND HOUSTON Viola  
HARRY BEKENSTEIN 2d Violin  
WALTER BRAUER Cello  
Address: WILLIAM MASON  
Home Office: CHARLESTON-ON-KANAWHA, N. Y.  
Eastern Office, care of ED. SCHUBERT & CO.  
11 East 22d Street New York City

**Carolyn WILLARD**  
PIANIST  
In America Season 1912-13  
Fine Arts Building Chicago

**LEVY Pianist**  
Kimball Hall, Chicago

**ABBIE KEELY**  
DRAMATIC SOPRANO  
1914 DIAMOND ST., PHILADELPHIA, PA.  
606 West 116th St., New York City

**AUBREY W. MARTIN**  
BASS-BARITONE. Concert—Oratorio—Recital  
Address, Care of Musical Courier, 437 5th Ave.  
or Box 416, Fairmont, W. Va.

**ELISE CONRAD**  
PIANIST AND TEACHER  
Address: 508 West 178th Street, New York

**RUSSELL BLISS**  
BARITONE  
Aetolian Hall, New York, Suite 1122-1123

**BIRDICE BLYE** Concert Pianist  
8434 Washington Avenue, Chicago  
STEINWAY PIANO USED

**Harriet FOSTER** Mezzo Contralto  
225 West 102nd Street  
Phone - - Riverside 6400

**Master ANTHONY JAWELAK** The Blind Pianist  
For dates and terms  
Address, CASPAR P. KOCH  
Pittsburg, Pa.

**GAMBLE CONCERT PARTY** Spring Tour  
Booking  
CHARLES WILSON GAMBLE, Pilot East End, Pittsburg, Pa.

**ALICE MONCRIEFF** CONTRALTO  
Management: WALTER ANDERSON  
171 West 57th St. New York

**Breitkopf & Härtel**  
Flying Dutchman—Tristan and Isolde—Lohengrin—  
Rhinegold—Meistersinger—Tannhäuser—  
Valkyrie  
Vocal Scores:  
Bound in Cloth, each \$2.50;  
Mastersingers, \$3.00;  
with paper covers:  
each, \$1.50;  
Mastersingers, \$2.00.  
New Editions of  
Ask your dealer for these editions.  
If he cannot supply you write directly to the publishers.  
Our special Wagner Catalogue—free—on application.

**R. Wagner's Works**  
Piano Scores:  
(with addition of the text) Paper  
Covers only, each \$1.00;  
Mastersingers, \$1.50. For various  
arrangements contained in the  
new Wagner Edition send for special  
catalogue.  
New York, 24 W. 20th St.

**Geraldine DAMON**  
VOCAL INSTRUCTION  
Wallace Building. Pittsburgh

**D. A. CLIPPINGER'S**  
SUMMER TERM FOR SINGERS  
SEND FOR CIRCULAR 410 KIMBALL HALL, CHICAGO, ILL.

THE MINNEAPOLIS SCHOOL OF MUSIC  
ORATORY AND DRAMATIC ART. William  
H. Pontius, Director of Music; Charles M. Holt,  
Director Oratory and Dramatic Art. Largest and  
most reliable school in Northwest. All branches.  
Diploma. Summer Session. Send for Catalog C.

**Concert and Choir Bureau**  
Harriet Martin Snow, Director!  
(in Gummy's Music Store) 64 East Van Buren St., Chicago, Ill.

**BERRY** SOPRANO  
CHICAGO GRAND OPERA CO.  
AUDITORIUM THEATRE

**ELLIS CLARK HAMMANN**  
PIANIST  
1716 Chestnut St. Philadelphia

**M. E. OGDEN CRANE** BEL CANTO METHOD  
Only Teacher of Wilda Bennett with Belasco  
CARNegie HALL, NEW YORK

**GEORGIA KOBER, Pianiste**  
Pres. Sherwood Music School  
Fine Arts Building CHICAGO, ILL.

**THE TOLLEFSEN TRIO**  
Mme. Schnabel Tollefsen, pianiste; Carl H. Tollefsen, violinist; Paul Kefer, cellist. Address communications to Carl H. Tollefsen, 1166 45th Street, Brooklyn. Tel. 4343-M Sunset. Mme. Tollefsen accepts pupils at her studio in Steinway Hall, New York.

**AMERICAN ACADEMY OF DRAMATIC ARTS**  
Connected with Mr. Charles Frohman's Empire Theatre and Companies  
**FRANKLIN H. SARGENT, President**  
For Catalogue and Information, apply to THE SECRETARY, Room 148, Carnegie Hall, New York

**CAROLYN ORTMANN**  
Dramatic Soprano  
Concert—Oratorio—Opera  
Direction: Mrs. Babcock, 810 Carnegie Hall, New York

**MME. BAYERLEE**  
ART OF SINGING—Years of experience in Europe and America. Professor for Concert, Church, Oratorio.  
502 West 119th Street  
Tel. 3885 Marling.

**HARRISON M. WILD** Concert Organist  
KIMBALL HALL, 243 Wabash Avenue, CHICAGO  
INSTRUCTION  
**PIANO ORGAN**  
CONDUCTOR—Apollo Musical Club Mendelssohn Club

**Mme. VETTA-KARST**  
Scientific Voice Production. The Free "Forward" Tone Taught by Practical Demonstration  
Nine years abroad with the world's greatest masters. The value of Mme. Karst's work is recognized by the foremost artists; singers of international fame seek her instruction and advice.  
The Wegman School of Music. Musical Art Building ST. LOUIS, MO.

**CHICAGO MUSICAL COLLEGE**  
Founded 1867 Dr. F. ZIEGFELD, President  
46th YEAR  
All Branches of School of Opera School of Acting School of Expression Modern Languages  
"It is a permanent educational institution, holding the same prominent position in music as the University of Chicago, the Art Institute, the Academy of Sciences and the Field Columbian Museum in their respective departments of educational labor."—Geo. P. Upton of the Chicago Tribune.  
CATALOG MAILED FREE on request to SECRETARY, Chicago Musical College, 624 So. Michigan Ave., Chicago.

# Congress Hotel and Annex

**CHICAGO, ILLS.**  
Largest floor space devoted to public use of any hotel in the world.  
Magnificent Restaurant, Unsurpassed Cuisine.  
N. M. KAUFMAN, Pres.



# THE STEINWAY PIANOS

[GRAND AND UPRIGHT]  
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue NEW YORK Riker Avenue  
NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London  
Jungfernstieg 34, Hamburg, and  
Koenigsplatzstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

GRAND  
AND UPRIGHT  
PIANOS

ESTABLISHED 1864

# Kranich & Bach

NEW YORK.

THE MOST  
HUMAN OF  
ALL PLAYERS

# JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

: Manufactured by :

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

# SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

# SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE  
Corner 32d Street

# Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano

# THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York

LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street

